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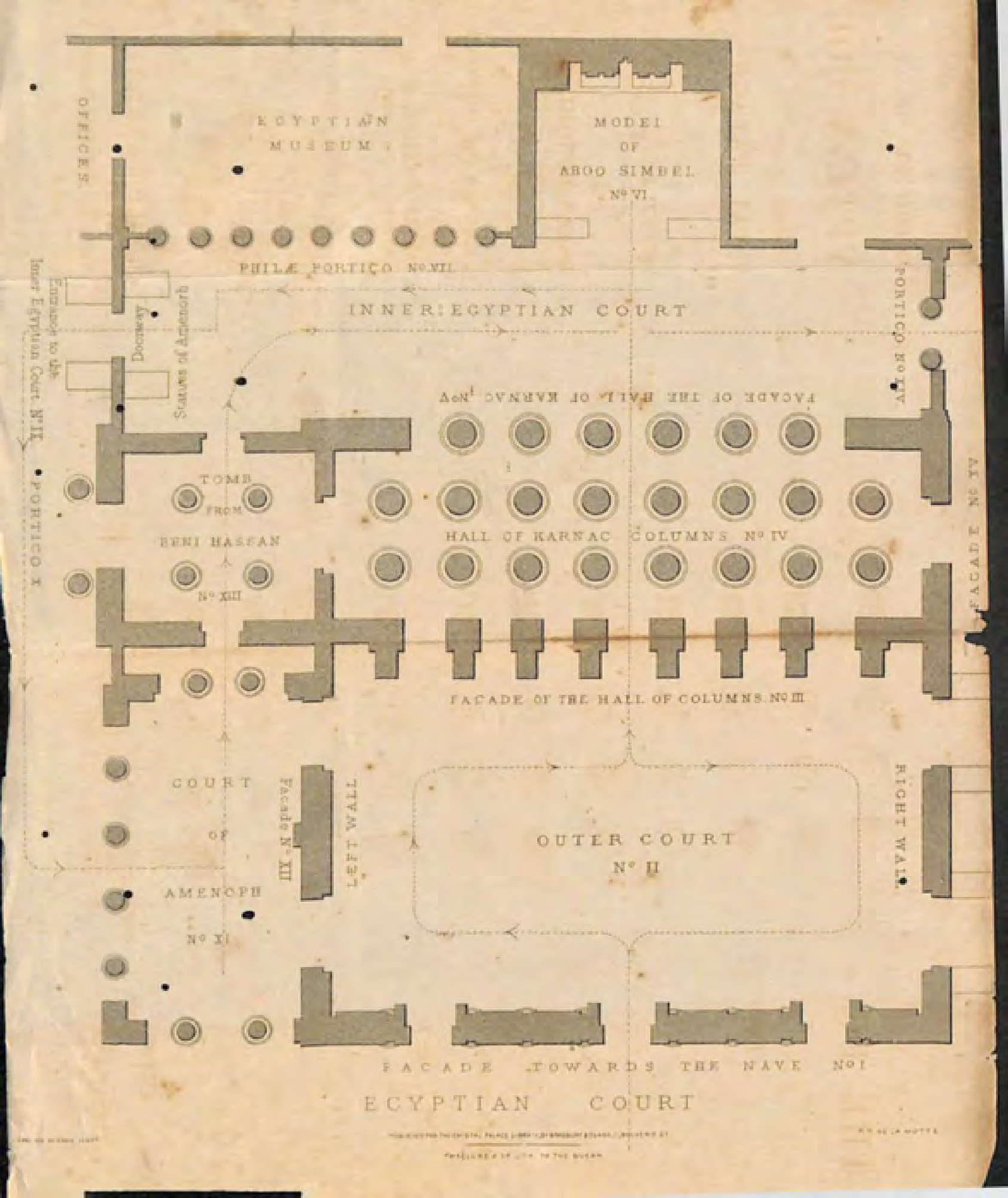
OFFICES
EGYPTIAN MUSEUM
MODEL OF ABOO SIMBEL Nº VI.
PHILÆ PORTICO Nº VII.
Entrance to the Inner Egyptian Court Nº II.
Doorway
Statues of Aspects
INNER EGYPTIAN COURT
PORTICO Nº V.
FACADE OF THE HALL OF KARNAC Nº IV
TOMB FROM BENI HASSAN Nº XIII
HALL OF KARNAC COLUMNS Nº IV
FACADE Nº IV
FACADE OF THE HALL OF COLUMNS Nº III
PORTICO Nº I.
COURT OF AMENOPH Nº XI
Facade Nº XII
LEFT WALL
OUTER COURT Nº II
RIGHT WALL
FACADE TOWARDS THE NAVE Nº I
EGYPTIAN COURT

Fin/Fin
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PREFACE.

THE authorities which have served for the reproduction of portions of various Egyptian monuments forming the "Egyptian Court," are a series of original drawings and measurements which I made on the spot in 1833, in company with the late Jules Goury; and the published works of Sir Gardner Wilkinson, Champollion, and others.

I have also had the invaluable aid of Mr. Joseph Bonomi, who passed ten years in Egypt, from 1824 to 1834, studying the sculpture and hieroglyphics; and who has ever since been exclusively occupied with Egyptian art.

Mr. Bonomi has thus been able to reproduce in the "Egyptian Court" that peculiar character of sculpture which those who have visited Egypt will at once recognise. To those, hitherto unacquainted with the original monuments, the labours of Mr. Bonomi will furnish some idea of the exquisite beauty, refinement, and grandeur of Egyptian art; which most published works, and the hitherto attempted reproductions more especially, have failed to give.

The vast scale of the monuments of Egypt, compared with the space at our command, absolutely prevented any attempt at the reproduction of a single monument, or even a portion of one, of the real size. The monuments forming the

"Egyptian Court" must therefore be regarded as *models on a considerably reduced scale.* In order that we might convey in our limited space the best possible idea of Egyptian art, we have selected portions of monuments of the Pharaonic, Ptolemaic, and Roman periods, endeavouring at the same time so to arrange them that their union should not be inconsistent with the practice of the Egyptians; whose structures were very rarely the work of one mind, but rather a succession of temples, courts, and propylons, built under different kings. There are many monuments in Egypt which present intervals as great in the period of the construction of their several portions, as do the various monuments which have been reproduced in the "Egyptian Court."

Egyptian architecture, or rather Egyptian art,—for painting, sculpture, and architecture are so intimately united that they are inseparable,—is the parent of every other. Undoubtedly the most ancient, its remains are still the most abundant. The Egyptians built for immortality and obtained it. Whilst obedient to religious laws, which limited the direction of their art, they combined the highest sublimity of conception with the most refined and delicate finish of execution. While they originated, they excelled at the same time all that followed after; they are inferior only to themselves. In every other nation, art exhibits in its progress the same phases, namely, a rapid ascent from its infancy to the culminating point of perfection, from which there is a slow lingering decline: but in Egypt, the farther we go back the more perfect is the art; we are not even acquainted with its culminating point, much less with any trace of its infancy. In the most perfect temples which have been discovered, there are stones built in the walls with hieroglyphics on the inner side, of a higher

character of art than can be found on existing monuments. These were evidently stones from ruins of more ancient buildings.[1]

The sculpture of Egypt was regulated by the religious laws of this peculiar people, and remained through ages unchanged in its general forms. Its artistic character, however, was constantly in a state of decline from the earliest known examples, through the Ptolemaic period to the Roman. At this latter period it was practised without feeling or love, merely on the traditions of the past; and it then partook more of the nature of a mechanical art, the peculiar grace and refinement of the earlier periods giving place to coarseness and vulgarity.

The execution of the sculpture by Mr. Bonomi in the "Egyptian Court," possesses a character of an intermediate stage between the Pharaonic and the Ptolemaic period. He has not been able to attain to the perfection of the Pharaonic period, but he is yet far above the Ptolemaic.

It may be interesting here to state the manner in which these bas-reliefs and hieroglyphics have been executed. The more so as it may help to explain how the Egyptians were able to cover their vast monuments with ornamental sculpture, to such an extent that the examination even of their ruins excites our wonder and astonishment.

In Egypt, however, little now remains a mystery; we have not only found the tools with which they worked, but almost know even how and by whom they were used. The carving of his tomb out of the solid rock appears to have been the care of an Egyptian king during the whole of his reign; and according to the number of years he remained upon the throne,

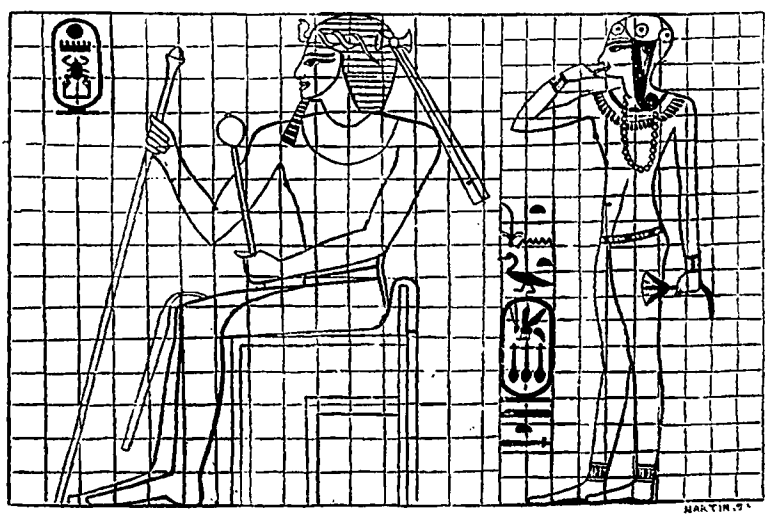
[1] The most perfect specimen of Egyptian Art we remember to have seen is the tomb which Dr. Lepsius removed from the neighbourhood of the Pyramids, and now in the Berlin Museum.

so would appear to be the extent of the tomb: he went on adding chamber to chamber, diving deeper and deeper into the earth, till summoned by the "devastator of palaces and houses" to occupy it. It therefore happens that these tombs are scarcely ever complete; side by side with chambers finished and decorated, we have others in various stages of progress,—some half tunnelled in the rock, others with the rock brought to a smooth surface, prepared for painting and sculpture; some partially carved, others carved and partly painted; so that, in a succession of chambers, we have the whole process which each in its turn had to undergo.

The wall was first chiselled as smooth as possible, the imperfections of the stone were filled up with cement or plaster, and the whole was rubbed smooth and covered with a coloured wash; lines were then ruled perpendicularly and horizontally with red colour, forming squares all over the wall, corresponding with the proportions of the figures to be drawn upon it. The subjects of the painting and of the hieroglyphics were then drawn on the wall with a *red line*, most probably by the priest or chief scribe, or by some inferior artist, from a document divided into similar squares; then came the chief artist, who went over every figure and hieroglyphic with a *black line*, and a firm and steady hand, giving expression to each curve,—deviating here, and confirming there, the former red line. The line thus traced was then followed by the sculptor. In this stage there are instances of a foot or head having been completely sculptured, whilst the rest of the figure remains in outline. The next process was to paint the figure in the prescribed colours; and in some cases the painted line deviates from the sculptured line, showing that the painter was the more important workman, and that, even in this last process, no possible improvement was omitted. There are other

instances where a considerable deviation from the position of a leg or arm has been made after the sculpture was finished and painted; the part was recarved and the defective portion filled in with plaster, which having since fallen out furnishes us with this curious evidence of their practice.

The whole of this may be seen in various tombs at Thebes, but in none so well as in that discovered by Belzoni, and which bears his name; the diagram shows a portion of the wall of a tomb squared out with lines, with the figures sketched upon it. An erect figure was divided into nineteen, and a sitting figure into fifteen portions.



In our reproductions a similar process has been followed, The subjects were first drawn out by squares from the authorities, and transferred to slabs of plaster, then corrected by Mr. Bonomi, who has performed the office both of high priest

and chief artist, and finally carved by a very small band of *mechanics* under his supervision and guidance. The facility which, after constant practice on the same ever-recurring lines, some of these workmen have obtained of preserving the peculiar character of Egyptian art, is very remarkable; and helps us to understand how, by the division of labour, those vast undertakings of Egypt were accomplished.

OWEN JONES.

Crystal Palace.
June, 1854.

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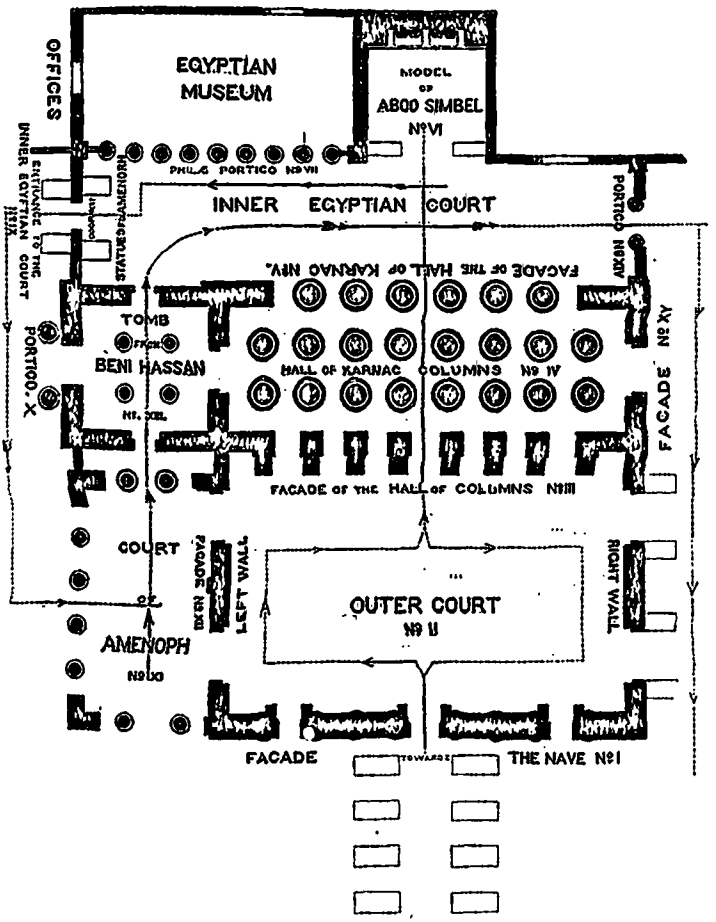
THE EGYPTIAN COURT.

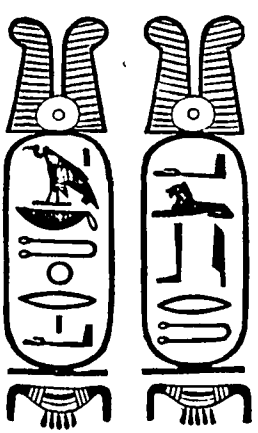


PLAN OF THE EGYPTIAN COURT.

THE EGYPTIAN COURT.

We propose to accompany the visitor in a rapid walk through the Egyptian Court, chiefly with a view of pointing out the various features of our reproductions, and explaining the sources from which they are derived, leaving to Mr. S. Sharpe, in his historical notice, to make a more detailed examination of the inscriptions, paintings, and statues. By following the numbers marked on the plan, the visitor will more conveniently become acquainted with the "Egyptian Court."

We approach the Egyptian Court from the nave by an avenue of lions, which are cast from a pair in the British Museum, known as Lord Prudhoe's Lions, and brought by the present Duke of Northumberland from JEBEL BIRKEL. They are of a very fine character of art, and may be contrasted with advantage with any other than Egyptian attempts at representing this noble animal, which was a favourite and companion of Egypt's Pharaohs. If these lions are contrasted with the lions of Canova, which have been considered among the finest works of that artist, the superiority of the Egyptian idealised form over the attempted imitation of a natural lion carved in stone, will be very apparent.



THE FAÇADE OF THE COURT TOWARDS THE NAVE. (NO. I.)

Is a reproduction of a portico of the Ptolemaic period.

Over the three entrances of the façade is the winged globe, the usual protecting divinity of entrances; between, within the cartouches, are the names of her Majesty, and his Royal Highness Prince Albert, in hieroglyphics which may be thus read :—

The blue, green, and red stripes between the cartouches are commonly employed to decorate the Egyptian curvetto, they are most probably intended for feathers, emblems of royalty.

On the frieze is the following inscription :—

"In the 17th year of the reign of her Majesty, the ruler of the waves,

the royal daughter Victoria lady most gracious,

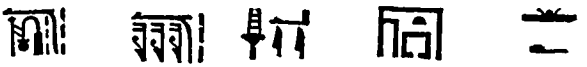
the chiefs, architects, sculptors, and painters, erected this palace

and gardens with a thousand columns, a thousand decorations,

a thousand statues of chiefs and ladies, a thousand trees, a

thousand flowers, a thousand birds and beasts, a thousand

fountains (tanks), and a thousand vases. The architects, and



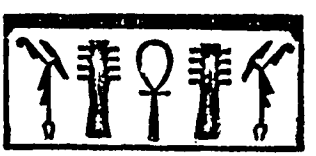
painters, and sculptors built this palace as a book for the

instruction of the men and women of all countries, regions,

and districts. May it be prosperous."

This inscription reads from left to right, and occupies the whole length of the façade. The same inscription, with amplifications, is again repeated round the three sides of the outer court; it begins over the centre opening, and with the additional sentence, "life, stability, and purity," reads from the right to the left, and from the left to the right.

LIFE.

PURITY.  PURITY.

STABILITY. LIFE. STABILITY.

On the abacus of the capitals are the names of Ptolemy and Berenice.

The capitals and columns of this façade are copied from the best specimens of the order in various parts of Egypt, and their succession or arrangement, from the portico at Edfu, the finest

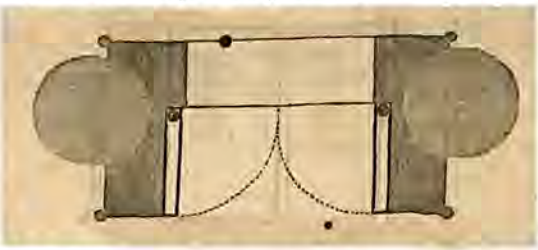
Ptolemaic structure now existing. According to the usual practice, the two centre capitals are the richest, the two next less elaborate, the two last represent the palm. Various examples of all these kinds of capitals are found throughout the buildings of the Ptolemaic period.

The palm-leaf and lotus capitals seem to be an introduction of the Ptolemaic times, which we cannot trace directly from the Pharaonic period; they appear suddenly with the Ptolemaic buildings, but the intermediate stages or transitions from the more ancient capitals, cannot be traced, although we may find on Pharaonic buildings flat representations of lotus leaves,[1] similarly arranged in groups or bunches, yet nowhere do they take the solid form as in the Ptolemaic buildings. This order was adopted during the Roman period to the complete exclusion of the Pharaonic types, and it is remarkable that the Romans, unlike the Greeks, added no new element to Egyptian art; their masonry was generally more perfect than the more ancient buildings, but art rapidly declined, and the sculpture especially became debased.

Shafts of the columns.—The lines of blue, red, and green, which descend from the capitals, represent the stems of the buds and flowers which are bound together by the horizontal bands of blue and white; below these the rings, or cartouches, containing the names of Berenice and Ptolemy, separated by the *ureus*, or sacred snake.

The palm-leaf capitals occupy the whole space from the abacus to the horizontal bands, and there is at the side a remarkable loop in these bands, which occurs in no other order; below these are the hieroglyphics, signifying "life, stability, power."

On the panels on the pilasters, forming the angles of the façade,



[1] They seem to be compounded of bundles of papyrus in different stages of growth, in the way we find that plant represented on the dado or base of the walls of the temples, and in representations of papyrus groves in the pictures on the walls of the tombs.—J. Bonomi.

are representations of the king making offerings to the divinities of the temple.

Below are the names of the Crystal Palace Directors, in hieroglyphics. On the dwarf walls between the columns on each side the central entrance, is represented the king, conducted by two of the principal divinities of the temple into the first court; on the other walls the king offering gifts to the other divinities of Egypt; at the base of the wall is the papyrus plant, to intimate that the foundation of all knowledge was the art of writing; for by means of books formed from the papyrus, knowledge was preserved and transmitted to future generations.

The entrances between the columns were strengthened by a piece of massive construction, reaching above the level of the dwarf walls, and extending inwards, for sustaining the weight of the heavy gates, and preventing damage to the adjacent columns; the two valves of the gate turned back against the jambs, when open. In the portico of the Temple of Dendera the stone in which the upper pivot of the gate was inserted is of black granite, and so likewise was probably the lower pivot, although the temple is otherwise entirely of sandstone.

The gates were frequently of wood, with the pivots of bronze, and sometimes entirely of wood, as we know from specimens in the British Museum, and we read that they were sometimes entirely of bronze.[1]

The diagram will explain this admirable contrivance, which is

[1] There was, fifteen years ago, an entire valve of hard black stone to be seen a the tombs of the Hebrew kings near Jerusalem.—J. Bonomi.

still in use in the East. At the two extremities of one side of the valve were two rounded pivots,—that at the upper cylindrical, that at the lower conical. The upper one was inserted into a hole of the same form, but as much deeper as would be required to lift the valve into its place, or out of the lower socket. The difference in the form of the upper and lower pivot was essential to the steady movement of the valve ; the upper, being subject to friction round its sides only, whilst the lower one, besides the lateral friction, had to bear that caused by the weight above. It is not uncommon to find the green stains of the bronze in the granite sockets, which are sometimes as much as six or eight inches in diameter.

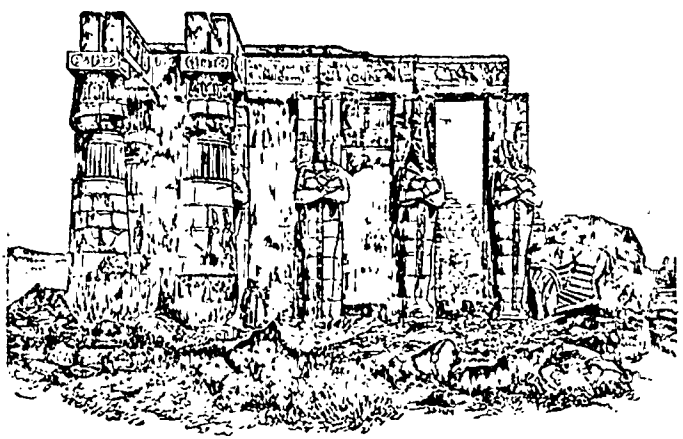
On entering the OUTER COURT (NO. II.) the sculptured picture on the wall to the left is copied from a remarkable scene on the wall of the second court of the temple of Medinet Haboo. The Pharaoh Ramses Mai Amun, the chief of the nineteenth dynasty, is seated in his chariot, attended by his servants and fan-bearers, while the royal scribes count over the number of hands cut from the slain. The hieroglyphic signs, representing three thousand, are engraved over the head of the scribe in each compartment.

Bands of long-bearded and long-robed prisoners, headed by two of the king's sons, and other military chiefs, are brought into the presence of the king. Some of the prisoners are manacled, and others have their arms tied in painful positions, and all are bound by a cord passing round the neck of each, held by the chief who heads each group.

In the compartments above these historical sculptures is represented a religious procession, in which the king is carried on his throne of state on the shoulders of the royal pages, amongst whom are his four sons. His throne is supported by Truth and Justice. He is preceded by the military and civil chiefs of different orders, before whom are musicians, and a herald, who proclaims from a roll his names and titles. Two incense-bearers accompany the herald.

The battle-scene on the *opposite* side of the Court represents the besieging of a fortified city, belonging to a people called Shet, or Sheto, in the inscriptions accompanying this representation ; they are of an Asiatic race, with whom, it would appear, the Egyptians at this period of their history (Ramses II.) had frequent warfare. The besiegers are scaling the walls, from the top of the earthworks which they have raised, under the protection of large conical shields, in which operation four sons of the king take a

conspicuous part, while two other of the royal family, in the midst of the battle, are mercilessly slaying the enemy. Further to the left, the great hero of Egypt, in his war-chariot, drives his enemies before him, who, in vain, endeavour to gain the shelter of the "fenced city." On the highest tower of the citadel the inhabitants already hold out the sign of capitulation, which is possibly likewise signified by the standard of the pierced shield. The chief of the Sheto and his charioteer are falling from their car, wounded by an arrow from the bow of the Pharaoh, while others are being crushed under the wheels of his chariot.[1]



VIEW OF THE RAMSEION, THEBES.

FAÇADE OF THE HALL OF KARNAC COLUMNS (NO. III.)

The façade of the HALL OF COLUMNS (NO. III.), towards the outer court, is a reproduction of a portion of the Ramseion[2] at Thebes, called by some writers the Memnonium, and by Hecatæus the tomb of Osymandyas. The original colossi are thirty feet high,

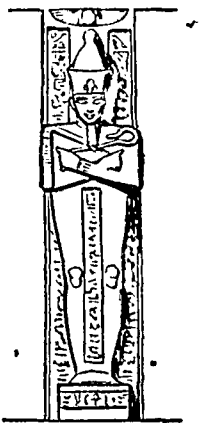
[1] One example of a man riding on horseback occurs in this sculpture, as well as in some of the other representations of the same people; but there is no instance of cavalry in the army of the Pharaohs of this period.—J. BONOMI.

[2] Ramseion, a hybrid Greek form for the Egyptian Ei-en-Ramos, or abode of Ramses.—BIRCH.

HALL OF KARNAC, THEBES.

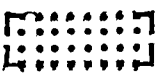
and represent Ramses under the type of Osiris, holding the crook and flail, emblematical of his protecting care of his people and of his power to punish the evil-doers, at the same time that they may have been intended to recal the supposed pastoral and agricultural origin of Egyptian civilisation.

On the frieze over the statues is the dedication of that part of the building by Ramses II. "to Ammon Ra, the king of the gods," copied from a temple at Thebes, built by that Pharaoh, and dedicated to that divinity.



Ramseion, Thebes.

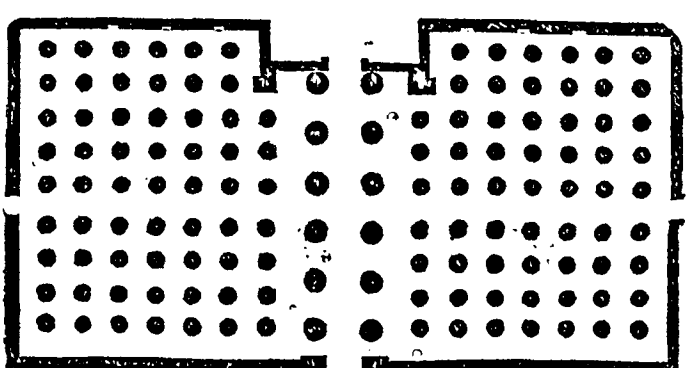
The columns of this gallery are taken from the Hall of Columns in the Temple of Karnac. The diagram will best explain the proportion which our model bears to the original, and a reference to the plan of the Karnac Hall will show how small is the portion we have been enabled to reproduce.



Hall of Columns.

Egyptian Court.

The column, the original of which is forty-seven feet high, represents a single stem and bud of the papyrus, which, at the same time that it is conventionalised and suited to bear the

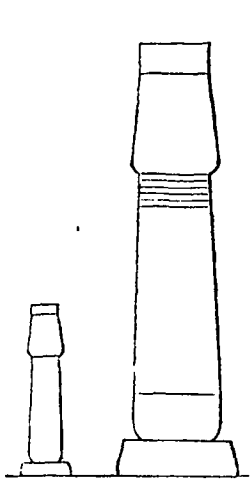


Hall of Columns, Karnac.

massive architrave, stones, and roof of the hall, still retains the

characteristic features of the plant. At the base of the shaft are the leaves, which envelope that part of the stem of the plant.

On the plain space of the bud is the name and title of the successor of the king who began this part of the Temple of Karnac; below the bud, and hanging down the upper part of the stem, are sculptured and painted the various coloured fascia with which probably the papyrus stems of the primitive temples were bound together; below the fascia is a representation of Oimenepthah I., or Osirei (B.C. 1604), offering various gifts to the three principal divinities of Thebes; below these, and between the leaves at the base, is the figure of the Phœnix as a bird with human arms, to signify the return of a period or cycle of so many years, which happened during the reign of the Pharaoh whose name accompanies it, which addition was made to the columns of Karnac at that period, as well as the names round the plain part of the bud. The abacus, or square block between the architrave and capital, was also sculptured with the name of the Pharaoh in whose reign that period or cycle returned. The architraves are sculptured with the hieroglyphics of the dedication of the temple. This part of an Egyptian temple was called by the Greeks "Zoöphoros," from its bearing the figures of so many animals, the figurative representatives of the gods of Egypt, as well as forming the letters of the alphabet.



The ceilings of the Hall are decorated with a representation of the vulture with outspread wings, the usual decoration of the main avenues of the temples of the Pharaonic period. The vulture bears in its claws the single-featherd fan, carried behind the king, as well as the ring Ω. The less important parts of the ceiling are decorated with stars.

Passing through the centre avenue of the Hall of Columns into the inner court, and looking towards the nave, we have

FAÇADE (NO. V.)

The columns of this façade are reproduced from the side columns of the Great Hall of Karnac, and bear to the original the proportion exhibited in the diagram. They are of the most usual order

of the temples of the period of Ramses II., the Sesostris of the Greeks.

Many of the great works begun in the reign of this Pharaoh were finished or usurped by his immediate successors, particularly Ramses IV., whose name appears in the curvetto moulding of this part of the building. On all the columns of one side the centre avenue of the Hall of Columns at Karnac, this Pharaoh's name, carved over the blue, red, green, and yellow stripes which existed, adorned the columns in the previous reign.

The subject on the wall to the right is usual in this situation, and on the wings of the great propylæ; it represents the king, with the assistance of the chief divinity of Thebes, Ammon Ra, destroying all the enemies of Egypt. Our picture is taken from one in the interior of the Temple of Aboo-Simbel, and chosen for being the fullest and most complete representation of this subject. Below the feet of the king is a list of his conquests to the east and north of Egypt; above, the king offering to the principal divinities of the temple.

On the left wing, or flank of this portico, is represented the youthful Sesostris defeating, single-handed, three Asiatic chiefs. This picture is also taken from the interior of the Great Temple of Aboo-Simbol; but the same subject is sculptured on the east wall of the Temple of Karnac, and there attributed to Oimenepthah I. Below this group is a list of conquests made to the south of Egypt. Above, the king offers a libation and incense to the gods of Egypt.

Turning round, and on the centre axe of the Egyptian Court, we face the

MODEL OF THE TEMPLE OF ABOO-SIMBEL (NO. VI.)

This model represents the façade of an ancient temple which exists in Nubia, at a place called by the Arabs, Aboo-Simbel,[1] in 22° 20′ north latitude. It was excavated from the rock by Ramses III. the Great, by some considered the Sesostris of the Greeks, B.C., 1565.

The façade is 117 feet long and 100 feet from the cornice to the base. The colossi are sixty-one feet high, and represent Ramses seated on a throne in an attitude of repose, covered by the Pschent or crown of Upper and Lower Egypt, and the royal *urœus;* on his shoulders, breast, and at the sides of the throne on

[1] The ancient Egyptian name was Abshak, the Aboccis of the Roman geographers.—S. Birch.

which he is seated, are his name and titles. The temple was dedicated to the god Re, or Ra, the "Sun," who is represented in the niche in the centre, hawk-headed, and having on his head the circular disk of the luminary over which he presided. The statue of the god is twenty feet high, and at his side stands the king, Ramses, offering him a small statue of the Egyptian goddess, *Mei*, or "Truth." The cornice is enriched with the names and titles of the monarch; above, a range of monkey-headed statues stand on their hind-legs, with up-raised arms, as if in adoration of the sun; these animals being considered, in Egyptian mythology, the good bards of the sun, and the adorers of that god.[1]

VIEW OF THE TEMPLE OF ABOO-SIMBEL, IN NUBIA.

This temple was discovered by Burckhardt buried in the sand

[1] The colossus on the right of the door has a piece of masonry reaching from the edge of the seat to the elbow, bearing the name of OIMENEPTHAH II., at

of the contiguous deserts, little more than the heads of the colossi appearing; he suggested that it was the entrance of a temple, and the sand was afterwards excavated by Belzoni, Captains Irby and Mangles, and Mr Beechy, and an entrance into the interior obtained.

On entering the door behind the thrones, is the principal Hall, the roof of which is supported by eight colossal figures of the king, thirty feet high. On the ceiling are flying vultures, such as may be seen on the ceiling of our Hall of Karnac, and the walls are covered with very beautiful paintings, representing Ramses in his war-chariot, attended by a lion, invading the territory of the enemies of Egypt.

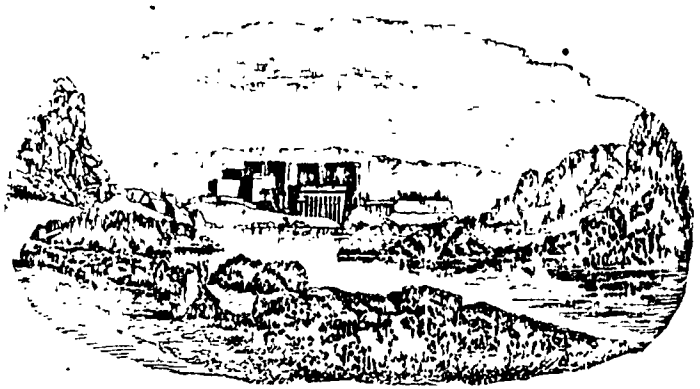
It has been customary to imagine that rock-cut temples preceded constructed buildings, and to have been the earliest attempts at architecture; but the rock-temples of Nubia contradict this theory; the interiors are all imitations of constructed buildings, and would furnish evidence of their being later creations, independent of the historical evidence on the monuments themselves. The positions they occupy on the banks of the Nile furnish more than sufficient reason for excavating from the rock itself, rather than constructing from stones cut from the rock: wherever the valley of the Nile is narrowed, as in Nubia, by the mountains approaching on either side, grandeur was obtained by using the rock itself; where the Nile ran through a plain as at Thebes, colossal monuments were required to be raised to obtain the same effect. In Lower Egypt, where the plains were still more extensive, the same feeling led to the erection of the Pyramids, which formed beautiful objects in the horizon for forty miles round. Our model is about one-tenth of the original.

Two of the figures are reproduced the full size of the originals in the Sydenham transept. The heads of the figures are moulded from a cast made in Egypt by Mr. Bonomi, for Robert Hay, Esq., of Linplum, and presented by him to the British Museum.

whose command the masonry was inserted to save the arm from falling down; a fissure in the rock at this part having taken place after the façade was finished. The upper part of the colossus on the left-hand side of the door has altogether slipt down, and is now buried in the sand at the foot of the statue. On the leg of the last-mentioned colossus is an inscription in Greek, engraved by the soldiers of Psammetichus III., at which time it is probable the sand had already buried the feet of that statue, and reached to the chest of the one in the angle to the right, a cast of the head of which was brought to England by Robert Hay, Esq., of Linplum, in 1830, and presented to the British Museum.—J. Bonomi.

The bodies of the figures have been increased by pointing from this model, and built up in their places most skilfully by M. Desachy, of Paris, assisted by a very intelligent body of French workmen. The (full size) figures between the legs of the statues were modelled by M. Monti.

Leaving the model of Aboo-Simbel, and turning to the left, we have the



VIEW OF THE ISLAND OF PHILÆ.

PHILÆ PORTICO (NO. VII.)

The island of Philæ, represented in the woodcut, is a granite rock 1000 feet long, 200 feet in its broadest part, and 1800 feet in circumference; it is situated in the centre of the Nile at 24° 1′ 28″ north latitude beyond the frontier of Egypt, and was called by the ancient Egyptians, Men-lak, or the "Place of the Cataracts;" by the Copts, Pilak; by the Romans, Philæ; by some travellers Philöe, and by the Arabs, Anas-el-Wogud, the Social Pleasures of Wogud. On the island are a series of temples, pylons, and small shrines, sacred to the worship of Osiris, Isis, and Athor: these were built under Nectanebo, the last of the native monarchs, who reigned B.C. 387, and added to under the Ptolemies. There are likewise galleries and unfinished buildings erected under the Emperors Augustus, Tiberius, and Claudius.

Our example is taken from a small portico within the first court of the principal edifice. The capitals of the columns in the original are varied in their design; some of them we have reproduced, and others are from the best specimens of the order in other parts

of Egypt, and present very charming varieties of the method of arranging the papyrus flowers and buds.

On the architrave we have placed the names of Ptolemy Soter, and Ptolemy Neüs Dionysus; on the abacus of the columns and on the shafts, that of Ptolemy II. and Arsinöe his wife; on the pilasters are the figures of the divinities most commonly found on the buildings of the period, and in the lower panels the Pharaoh Sevek, the *So* of the Scriptures, is offering gifts to the temple.[1]

In the panels of the low wall uniting the pilasters to the adjacent columns, is sculptured the figure of Osiris, the judge of the dead, lord of Amenti, attended by Isis and Nephthys, who veil him with their extended wings. The four small mummified figures with hieroglyphics before them, are the four genii of Amenti, the first with the head of an ape, the second that of a jackal, the third of a hawk, and the fourth of a man.[2]

On the other side of the wall are three female divinities, in the style of sculpture prevalent at the end of the Greek dynasty and the beginning of the Roman.

On the left of the Philæ Portico we leave the inner court through the

DOORWAY,

against which we have placed the casts of the statue of Amenoph, which exists in black granite in the British Museum. These statues have been restored by Mr. Bonomi, and like all the others attached to the Egyptian Court have been painted in accordance with the usual mode of colour of the Egyptians. Traces of colour may be seen on the granite and other statues in the British Museum, and there can be little doubt that, whatever the material, the statues of Egypt were always painted. The material had not for them the same value which it has in our eyes, and was chosen not for its rarity, but for its superior durability and capacity for

[1] It was with this Pharaoh that Hoshea, King of Israel, sought alliance against the Assyrian monarch, Shalmaneser, B.C. 742. Besides several monuments still existing in Egypt, bearing the name of this king, another most remarkable collateral evidence of the important position which Egypt held amongst the nations of the east at this period, as it did in more ancient times, is the discovery of the impression of a seal, bearing the name of this Pharaoh, in one of the chambers disclosed by the recent excavations in the large mound opposite Mosul, called the "mound Kouyunjik." The impression was made on a flattened piece of fine clay, and said to have been attached to a parchment document, which was probably a treaty between the Assyrian monarch and the Pharaoh whose figure and name is engraved on this pilaster.—J. Bonomi.

[2] In all the great mummy-fields, or ancient cemeteries of Egypt, these figures, made in wax or porcelain, are invariably found with the mummy;

receiving fineness of workmanship. Passing through the doorway we have the

ENTRANCE INTO THE INNER EGYPTIAN COURT (NO. IX.)

We have placed at this entrance casts of a colossal figure now existing in the Royal Museum at Turin. They represent Oimenepthah II. as bearer of the standard. The arts had greatly declined in the reign of this Pharaoh, and, for some reason or other, the square-eared figure which occurs in the name of this king and that of his predecessor, has been defaced in all the monuments throughout Egypt, or it was converted, as in the Flaminian obelisk in the Piazza del Popolo at Rome, into the hawk-headed figure. The little figure on the top of the staff or standard which he bears in his left hand had been purposely broken, but has been restored by Mr. Bonomi.

The statue is in the attitude of walking, and in the prescribed position, the *left* leg being in advance of the right. No statue has ever yet been discovered in which this order was not observed.

Passing up the side of the Egyptian Court we have

PORTICO (NO. X.)

The columns of this portico are taken from the temple of Philæ, they represent four full-grown papyri, and four of the same plant in a less advanced stage of growth; eight small full-grown, and sixteen buds of the same plant, arranged as they are in the dados at the base of the portico.

On the frieze over the columns is an inscription of Tiberius Cæsar, as also on the abacus of the two columns.

sometimes within the cavity of the chest, sometimes in the folds of the linen bandages.

Four jars are not unfrequently found in the chamber of the mummy, the covers of which are contrived with the different heads; they are supposed to have contained mummified portions of the body, over which the four genii presided.

On the shaft of the columns are representations of the Emperor Tiberius offering gifts to the divinities of Egypt; in the compartments of the door-jambs are the names of Cleopatra and her son Cæsarion, by whom the Greek and Roman sovereignty of Egypt is connected. On the wall at the side is the name of Pharaoh Necho, the last native king of Egypt mentioned in the Bible, and who was contemporary with Josiah (B.C. 623).[1]

This mixture of the names of kings of different periods in our reproductions is not so inconsistent as it may at first sight appear; we have been anxious to bring together whatever could merit interest and instruct, and therefore could not be confined to reproducing any monument in the exact form in which it appears in Egypt; for it was so customary for one king to efface the name of another and add his own, to pull down and add to the monuments of his predecessor, retaining portions of them, that as many varieties of dates occur on the same monument as may be found in our reproductions. We now come to the

COURT OF AMUNOTHPH III. (NO. XI.)

This portico is arranged with columns of the real size; they are cast from one now existing (in black granite) in the British Museum, bearing the name of Amunothph III. It probably belonged to a temple in lower or middle Egypt, as granite columns are not now found above the region of the Faïoum, and probably never were in use in the Thebaïd. They represent eight buds of the papyrus plant bound together in the usual manner. About half-way down the stem is engraved the name of the Pharaoh with his titles and prænomen; and it may be here remarked, as this inscription testifies, the name in the second ring has been inscribed over something

[1] It was during the reign of Josiah that the Pharaoh whose name appears on this wall, "went up against the King of Assyria to the river Euphrates," in which expedition he was opposed by the King of Judah, whom he slew at Megiddo, and deposed his successor, Jeoahaz, whom he led captive to Egypt, "and put the land to a tribute of an hundred talents of silver, and a talent of gold;" but the influence which this Pharaoh exercised over the neighbouring country of Judah, was soon to give way to that of Assyria. In the works of art of this age, there is considerable elevation of style, and perfection of execution. To this period belong the obelisk in the Piazza Monte Citorio in Rome, and some tablets in the British Museum. Of the Persian conquest of Egypt, which followed within the same century, there are no large monuments, but tablets and inscriptions bearing the name of Cambyses and his successors, till Amyrtæus, whose sarcophagus is in the British Museum. From the last-mentioned Pharaoh to the Greek Kings, there are no monuments of importance now existing in Egypt.—J. BONOMI.

previously obliterated, as is the case wherever these two rings are found throughout Egypt. Besides this evidence of ancient forgery in this inscription, the shaft and the two sides of the abacus of the original column are sculptured with the names of a later Pharaoh; but as these names are injurious to the effect of the column they have been obliterated.

The triangular form of the papyrus stalk ▽ is retained in the eight divisions of the shaft, by a slight ridge up the centre of each.

FAÇADE OF THE OUTER EGYPTIAN COURT FROM THE COURT OF AMUNOPH (NO. XII.)

This façade has two entrances into the outer Egyptian Court; the side-parts of the gates to the left, bear the name and titles of the great Ramses; but the upper lintel of the gate, to the right, that of Ramses III. the builder of Medinet Abou, and that to the

left, of Ramses I. The figure in a running position, at the corner of the lintel stone, represents the king hastening to offer a libation to the gods; this is the usual subject on the lintels of the entrances to the temples of this period.

Above the dado are the figures of Nilus bearing the productions of Egypt. The Egyptians personified the Nile by the figure of a young person bearing a tray, loaded with the productions of the soil fertilised by that stream, and of which the prolific nature is intimated by the form of the bearer.

Above these figures are the curious tablets of a race of kings, who appear to have been dedicated to the worship of the Sun.

A little image of Te-mai, the Goddess of Truth, or Justice, is a very common offering made to the divinities by the Pharaohs of the eighteenth dynasty, and is consequently to be seen in many of these representations.

TOMB FROM BENI-HASSAN (NO. XIII.)

This tomb is a model of a portion of a tomb at Beni-Hassan, where there is a variety of tombs remarkable for their high antiquity; having been executed for the deposit of high functionaries of government, during the rule of the supposed sixteenth and seventeenth dynasties.

Two of the principal sepulchres have an open portico, supported by fluted columns, without base or capital; they have been termed by Champollion, "Protodoric," and supposed to have been executed two thousand years before the Christian era.

Although cut out of the rock they are in imitation of constructed buildings, and show the very early origin of the Greek doric column and order. The paintings in the interior are the most interesting in Egypt; they are representations of domestic life, and of the various arts and occupations of the Egyptians. One of the most interesting of the scenes represents a royal scribe unfolding a papyrus, upon which is registered the number (thirty-seven) of captives from the Masthem or Masgem, foreigners presented to the king by Nahai, son of Moumopth.

Passing through the tomb of Beni-Hassan, and re-entering the Inner Court, and turning to the right, we have, opposite the

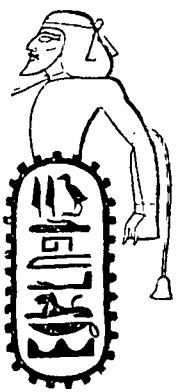
PORTICO AT THE ENTRANCE TO THE GREEK GALLERY (NO. XIV.)

The capitals of the columns of this small portico (or screen at the entrance to the Greek Gallery) represent the lotus, or rather a collection of those flowers of different sizes, ingeniously combined, so as at the same time to present the appearance of a single flower; above, supporting the architrave, is the head of Athor, the Egyptian Aphroditè, or Venus, often confounded by the Greeks

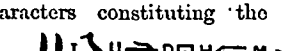
PORTICO OF DENDERAH.

with Isis. Her ears are those of the cow, because she was often typified under that animal, her living emblem, and called "the great cow which engendered the sun." On her head is a *pylon*, or gateway, perhaps alluding to her name,—Hat-hor, the abode of Horns. Similar columns are used in the Portico Denderah, shown in the cut.

The vertical line of hieroglyphics on the front and back of the shafts of the columns, is an inscription bearing the name of Cleopatra Tryphæna. The inscription on the architrave has the name of Ptolemy Philometor.



On the pilasters are sculptured some of the divinities of Egypt, as Amun, Athor, and Neith.

The intercolumnar walls bear the name of Pharaoh Shishak; and on the pilaster to the left hand (on leaving the Egyptian Court to enter the Greek), is the turretted ring, surmounted by the figure of an Asiatic prisoner. These turretted rings contain the names of provinces or countries; and the one from which this is taken, Champollion discovered to contain the characters constituting the words Judah Melika,  signifying the kingdom of Judah, as the determinative sign, for country or land, intimates.[1] On the other face of the intercolumnar wall is a representation of Pharaoh Tirhakah, who 246 years after, opposed Sennacherib, the Assyrian monarch, who threatened Jerusalem with invasion during the reign of Hezekiah, 710 B.C.

FAÇADE TOWARDS THE GREEK COURT (XV.)

The lintel of the entrance to the left into the outer court bears the name of Oimenephthah I., who is seen offering gifts to the principal divinities of Thebes. The door-posts are occupied by a successor of this Pharaoh, to whom likewise is attributable some of

[1] This discovery is amongst the most interesting which the study of hieroglyphic writings has brought to light. We have in these few signs engraved on a wall at Thebes an indisputable record of a fact recorded in the Book of Kings, namely, the invasion of Judæa by the Egyptian monarch Shishak, during the reign of Rehoboam, the son of Solomon, B.C. 956.—J. Bonomi.

the greatest works in Egypt. The tomb in the Biban el Moluk, Thebes, discovered by Belzoni, was the tomb of Oimenephthah I., and the sarcophagus now in the Soane Museum, once contained his mortal remains. The sarcophagus, however, when discovered by Belzoni, was empty; the mummy had been removed by the first invaders of the tomb, probably the Persian conquerors of Egypt.

The second gate to the left, leading into the same court, bears the name of Ramses X., and the door-jambs that of his predecessor, Ramses IX. The third door, under the Greek Gallery, and leading into the Hall of Karnac, bears the name of Shishak I., the invader of Judæa.

The subject on the wall to the right is the coronation of Ramses II. by two divinities of Egypt. The subject and mode of treatment is of great antiquity, and found on the walls of temples of Amunoph I., the divinities only being changed for those more revered at the time the original was executed.

The wall to the left of this door is occupied by a subject likewise of frequent recurrence on the walls of temples of all ages; it appears to be the initiation of the king into the sacred mysteries. The two divinities are pouring over the king, out of sacred vases, a succession of emblems signifying Life and Power, as the Rosetta stone interprets the signs

This ceremony is represented with great beauty on the right wall of the second court of the temple of Medinet Abou.

The subject in the space between the two entrances to the Court is found on a wall in a temple called the Memnonium, on the west bank of the Nile, at Thebes. It represents the Great Sesostris, bearing the insignia of royalty, seated with the divinity Atmoo, and accompanied by the goddess of letters, and Thoth, the Ibis-headed divinity (the Mercury of the Egyptians), who hold in their left hands the palm-branch, terminating in the figure of the tadpole, emblem of multitude; while with their right hand they are occupied in writing the name of the king on the fruit of a tree, which is supposed to represent the Persea.

The last subject on this wall, to the left of the same entrance, is a representation of the queen, Nofre Ari, wife of Ramses II., crowned with the head-dress of the goddess Athor, by the two divinities, Isis and Athor.

CRYSTAL PALACE,
June, 1854.

OWEN JONES.

HISTORICAL SKETCH OF THE EGYPTIAN BUILDINGS AND SCULPTURE,

BY SAMUEL SHARPE,

Author of the "History of Egypt."

THE early history of Egypt, before the valley of the Nile became a Greek state, is told in very few words. We find it 1700 years before the Christian era divided into several little kingdoms, of which Thebes was the chief in Upper Egypt, and Memphis in Lower Egypt. In that state of division and weakness, a large part of it was, after a time, made tributary by a body of Phœnician invaders, who, from their wandering way of life, were called Herdsmen, or Shepherds.

About 1550 B.C. the kings of Egypt united their forces and drove out these Phœnicians. It was then that the Israelites settled in the Delta. On this union of the several kingdoms, many of them sunk under the power of Thebes. One king of Thebes conquered Ethiopia, and within a century another married the queen of Memphis; and thereupon the whole of Egypt was brought under one sceptre. The Israelites then quitted the country under the leadership of Moses. Thebes then was the capital of the greatest kingdom in the world. Its glory lasted for about 550 years; and its monuments during this period have made famous the names of Thothmosis, and Amunothph, and Rameses.

From B.C. 1000 till B.C. 700, Egypt was weakened by civil war and by the frequent removal of the chief power from the sovereign priest of one city to the sovereign priest of another. The city of Bubastis first rose to power, and a king of Bubastis gave his daughter in marriage to Solomon, and afterwards conquered Judea. The city of Tanis next rose to be the capital of Egypt. This was at the time that Homer was writing his Iliad and Odyssey. The city of Sais then gained the mastery, amidst the misery and ruin that were brought about by these civil wars, and are so powerfully

described by the prophet Isaiah. And lastly, to complete the misfortune, the country was conquered by the less civilised Ethiopians, who governed Egypt for forty years. Very few sculptured monuments remain of these unsettled times.

The Ethiopian conquest, however, restored unity to the Egyptian cities; and in about the year B.C. 670, a king of Sais was acknowledged as the sovereign of Upper and Lower Egypt. Under the kings of Sais, Egypt enjoyed for 150 years a state of prosperity equal to that which accompanied the early greatness of Thebes; and again temples were built and statues carved. A number of Jews, on the conquest of their country by the Babylonians, again settled in the Delta. The city of Heliopolis, where they chiefly dwelt, became the most famous school of learning; and the wise men and writers of Athens eagerly came to Egypt in search of knowledge.

In the year B.C. 523 Egypt was again conquered. Cambyses, the son of the great Cyrus, made it a Persian province; and in the year B.C. 332, it became a Greek kingdom under Alexander the Great and his successors the Ptolemies. As an introduction to a review of Egyptian Art it is not necessary to carry the political history further.

During the first ten centuries of the periods which we have thus described, Egypt was far in advance of the rest of the world, both in the arts of production and in the arts of civilisation. It was the world's teacher in everything that was worth learning, except religious knowledge, which we owe to the Jews, and perhaps astronomy, which may have come to us from Babylon. During those years the Egyptians covered their land with most lasting monuments of their progress in knowledge of many kinds, in the form of pyramids, temples, obelisks, statues, sculptured figures on the walls, and sculptured writing. So numerous and so rich, indeed, are these monuments of the early ages, when all other records are scanty and doubtful, that a history of the Egyptian nation before its conquest by the Ethiopians is little more than a history of its progress in Art; a description of its sculptured monuments is a description of its great actions.

Strange as it is to remark, the two great pyramids, the earliest of the Egyptian buildings, are at the same time the largest; the oldest buildings in the world are still the largest in the world. Chofo, a king of Memphis, called Cheops by Herodotus, was the absolute monarch of a rich and industrious people, who occupied, however, not one half of Egypt, and who could not have been

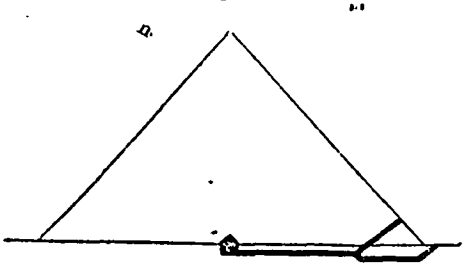
three millions in number. He built one of these pyramids as his tomb. Nef-Chofo, the next king, built a second of nearly the same size. It has been usual to consider that the largest of these two pyramids was the oldest. But surely it is more reasonable to suppose that the later king, who certainly meant to imitate the great work of the former, aimed also at surpassing it. But now, since the pyramids have been opened, we no longer need trust to conjectures. The hieroglyphics found in the large pyramid show that that which is first in point of size was not the first in order of time.

Fig. 1. Fig. 2.

Chofo. Nef-Chofo.

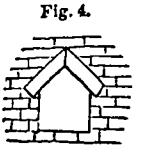
The second in size of these two gigantic buildings is believed to be a solid pile of stones all carefully squared. It stands upon nearly eleven acres of ground. Its base is square, which is the

Fig. 3.



simplest of forms for stonework. Its four flat sides slope backwards, which gives to it the strongest of forms; and they meet at a point four hundred and sixty feet high. But nothing in its design shows that the builder, when he began it, had determined how large it should be. On the rocky ground, in the middle of this mountain of stone, is a small chamber, roofed with two sloping stones, and entered by a narrow horizontal passage, of which the entrance was carefully concealed in the masonry. Within that chamber is the sarcophagus for the owner's body.

Fig. 4.

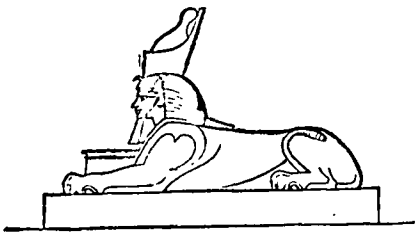


Chamber.

In front of this pyramid lies the great Sphinx, a huge statue partly built of stone, and partly carved out of the rock. It represents a crouching lion with a man's head. It is about one hundred and

eighty feet long from the fore-paws to the tail. This is at the same time the oldest statue remaining to us, and the largest

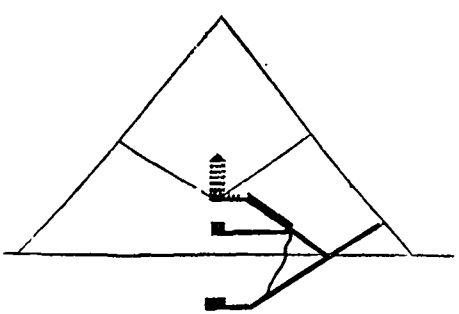
Fig. 5.



that was ever made. How natural was it in later ages of less industry and ambition, for people, when gazing at these wondrous works, to suppose that men in days of old were of larger stature, and of longer lives than themselves.

The builder employed by Nef-Chofo, evidently determined that his pyramid should surpass the former, both in safety against being opened, and in size. He began by tunnelling a passage down into the rock, and forming a small chamber ninety feet

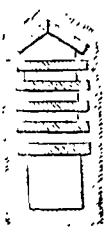
Fig. 6.



below the surface. Over this the pyramid is built. When the stonework rose to the height of 135 feet, he built the chamber for the sarcophagus. This was approached by a passage rising from the ground at the spot where the former passage began to descend. The builder then showed what a great size he meant to give to his building by the care which he took lest the chamber in the middle of it should be crushed by the weight which he was going

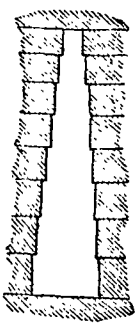
to place upon the top of it. Over this chamber, which he covered with a flat stone, he left four more spaces or chambers, each covered with a flat stone, and then a fifth roofed with a pair of sloping stones. Lest the workmen should be troubled when they had to return to the sarcophagus in this centre chamber, he left air-passages reaching to the surface of the pyramid. The building was then finished; the body was placed in the sarcophagus. By way of barring the chamber against all future entrance, the workmen closed it by means of a square block which filled the whole passage. They probably shut some of themselves in, and these men then let themselves down by a well from this upper passage into the passage first made, ninety feet below the surface of the rock; and thus returned to the open air. The chamber under ground, which is at a level with the bottom of the well, and another small chamber at a level with the top of the well, seem to have been made for the use of the workmen in making good their retreat. Lastly, the builder closed up the only entrance by stonework, like the rest of the building. In forming the passages, the builder took the same care lest they should be crushed by the weights overhead, as in the case of the chief chamber. The chief passage, though only six feet wide, is not roofed over without the help of eight advancing courses of stone; and the entrance is covered with an enormous block which is again protected by other yet larger blocks in the form of a sloping roof. When broken open, the name of Nef-Chofo was found painted on several of the stones. This pyramid is about forty feet higher, and each side of the base forty feet longer than the former pyramid. It is higher than any tower, or column, or steeple, has ever been made.

Fig. 7.



Chamber.

Fig. 8.



Passage.

To these two kings' ambitious wish of making themselves famous, to their religious care to keep their embalmed bodies safe against the day of resurrection, and to the noble aim of the architects to make buildings more large, more lasting, and more grand, than any that had yet been seen, we owe these greatest of works. Such works bear the marks of a rude age; but the men who could produce buildings so simple and so grand were men of no ordinary

minds. The pyramids naturally took their name from the Egyptian words Pi-Rama, *the Mountain*. They stand, with a few smaller pyramids, and countless other small tombs, on the low range of Libyan hills which divides the sands of the desert from the cultivated fields near Memphis.

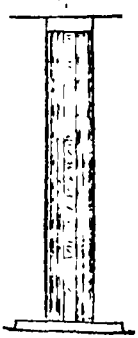
A gigantic causeway or road was built from the Nile in a straight line towards the foot of the oldest pyramid, to help the carriage of the huge stones. This causeway was afterwards turned towards the pyramid of Nef-Chofo, when that was to be built; and this bend in the causeway clearly declares its change of purpose, and which of these two pyramids was the second in age.

About the year B.C. 1650, a little before or a little after the building of the pyramids, Osirtesen I., a king of Thebes, built the oldest of the temples in that city. It was of no great size; and when the magnificence of later monarchs, by their additions to it, produced the great Temple of Karnak, this old temple of Osirtesen formed the inner sanctuary. Its columns were simple pillars of sixteen sides, of five diameters in height. Each side is slightly fluted. It may be called the polygonal column. Egypt is a country with very little timber, but with very good building stone of several kinds; and the origin of its architecture must be sought in its quarries. When the workmen, digging into the side of a limestone hill, and carrying away the blocks of stone to the river's side, found their cave getting larger, and fancied that the roof was becoming unsafe, they left a square block standing to uphold the mass over head. As they worked further into the rock, they left other blocks of the same size standing, at such distances as the hardness or softness of the stone over head required. These were the earliest Egyptian columns. When the caves out of which the stone was taken, were used as tombs, and several such tombs were made side by side on the face of the hill, the blocks of stone between their doorways formed a row of columns, and this was the first portico. When the roof of the cave was soft and crumbling, it was sometimes upheld by a beam which rested on the top of a column built up for the purpose. This beam,

Fig. 9.

Osirtesen I.

Fig. 10.

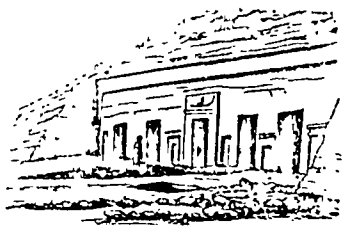


when imitated in stone, became the architrave. Thus in the rocky cave, or quarry, we find the first traces of many of the forms in

Fig. 11.

View of a Stone Quarry.

Fig. 12.



Tombs near Thebes.

Egyptian architecture. Of course the Greek architect may have copied his Doric column from seeing the trunk of a tree used in his own country to uphold the roof of a cottage. He need not certainly have borrowed this useful and agreeable form from Egypt; but the Egyptian columns are ten centuries older than any known in Greece.

The oldest of the obelisks was also made in the reign of Osirtesen. That standing on the ruins of Heliopolis was made by order of this king, who, together with Thebes, held the strip of country on the east side of the Nile, even to the Delta. An obelisk is a tall square shaft, or needle of stone; those in Egypt are all of a single block, and this is sixty-seven feet high.

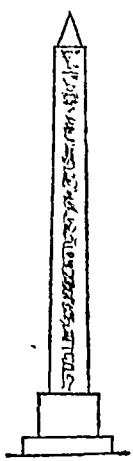


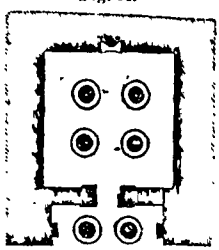
Fig. 13.

In this reign also, or earlier, were begun the tombs of Beni-Hassan, near Antinöopolis, which are grottos tunnelled into the hills, and in which the older columns are of the simplest form, having either four, or eight, or sixteen sides. The walls of these tombs are covered with coloured drawings, in which we see many of the ceremonies that took place at the funeral, and from which we glean some knowledge of their religious opinions. In some of the paintings we see the trades, manufactures, and games; indeed, all the employments of life; painted as if to teach us the great moral lesson that the habits of this early people were much the same as

our own, and that three or four thousand years make less change in manners than we usually fancy.

In the Crystal Palace is a room built in imitation of one of these tombs of Beni-Hassan. A shallow open cave in the face of the rock has its roof upheld by two of the simplest columns, each with eight flat sides. These form the portico. Behind these is the entrance, or doorway. The tomb itself is a square dark room, measuring 22 feet by 22. Four columns uphold the roof. They have each sixteen sides. Every side is slightly fluted, except one in each column, which bears a line of hieroglyphical writing. The roof is not quite flat; it is ornamented with false beams, as if of wood resting on the columns. If the rock over head were soft and crumbling, such wooden beams would be wanted to save it from falling in; but in the caves of Beni-Hassan the rock is too firm to need support in the space between the columns. Nevertheless the architect thought such beams ornamental, and has imitated them in the stone. This room in the Crystal Palace, has three more doorways, which, while they add to the convenience of the visitor, lessen the effect of the tomb.

Fig. 14.



Excavated Tomb.

But centuries before the pyramids were built at Memphis, centuries before Osirtesen's temple was built at Thebes, or the tombs of Beni-Hassan hollowed out of the rock, the Egyptians had been busy upon sculpture, and had discovered that most curious and valuable of arts, the art of writing by means of hieroglyphics. They had not indeed invented an alphabet. Had the art been so far improved under their care, Egyptian hieroglyphics would hardly be so instructive to us as they are. As the art was left in its infancy, we are able to trace its growth and almost its origin.

A picture or carving on the wall is easily understood. A head means *a head*; a mouth, *a mouth*; and an owl, *an owl*. (Fig. 16.) But by means of such simple pictures they could not write about thoughts, feelings, or qualities of men and bodies. By such pictures they could not write the names of persons, of countries, or number the days and years. The first step towards overcoming this difficulty, the first great improvement in the art, was to use the picture not for the object itself, but for its name. By this they gained the means of writing a sound or syllable. Thus a head was the syllable *pe*; a mouth, *ro*; an owl, *mo*. On the temple walls we find several hundreds of figures so used for syllables; and by the help of such the priests found no difficulty in writing any words they

chose. The next step was to use these characters for letters, and not for syllables. The character for PE, became the letter P; the character for RO, the letter R, and so forth. This was the invention of an Alphabet. Thus far the Egyptians went. But they did not complete their invention. When they began to use letters they did not discontinue to use syllables. They did not themselves carry the art further, by making it more simple. They left it to their Hebrew slaves to discover that it was better to use a small number of these characters, rather than indulge in the more ornamental variety of hundreds. But in this art, as in many others, it was more difficult to make a beginning than an improvement. And when we think of the kind feelings and the thirst of knowledge that have been both awakened and gratified by letters, and of the power that we now enjoy in our libraries, of calling before us the wise of all ages to talk to us and answer our questions, we must not forget the debt which we owe to the priests of Upper Egypt.

Fig. 15.

The prosperity of these early times was checked, as already mentioned, by the invasion of the Phœnicians. A body of warlike plundering Arabs, wandering herdsmen in their way of life, called Phœnician shepherds, took possession of several towns on the east side of the Delta, and made the Egyptian cultivators of the soil pay tribute for the enjoyment of their own harvests. The division of Egypt into several states was the cause of its weakness. But at length the common suffering brought about union. The various states united their forces under the leadership of Amosis, king of Thebes; and in about the year B.C. 1450, they drove the Phœnicians out of Egypt.

Fig. 16.

Chebra Amosis.

This war against the Phœnicians taught the Egyptians the advantages of union. Many of the little kingdoms at this time sank under the sway of either Thebes or Memphis. Thebes in particular was the chief gainer by the change. From this time we find Upper Egypt rising in wealth and power, and its kings approaching to the rank of sovereigns of Egypt; and though we are still told the names of the kings of Memphis, they seem to have been sometimes under the sceptre of the kings of Thebes. With Amosis began that great family of Theban kings whose buildings have so long been the wonder of the world. Their temples

and colossal statues are the models from which the Greeks copied, while their obelisks even now grace the cities of those nations which rose when Egypt fell. The walls of these buildings were covered, outside as well as in, with hieroglyphical inscriptions, containing the praises of their kings and gods; the characters formed part of the architectural ornament, and were always so large and clear, that anybody passing by in a hurry, even if he were running, could read them.

Amunothph I. (Fig. 17.), the next king, made some small additions to the Temple of Karnak; but the improving state of the arts in his reign is best shown in the paintings and sculptures on the walls of the tombs near Thebes. In one, the artist has represented a funeral procession in boats, where the grieving friends are carrying a mummy, with various pious offerings, to the place of burial;

Fig. 17.

Amunothph I.

Fig. 18.

Thothmosis I.

Fig. 19.

Thothmosis II.

another tomb has its roof strengthened by a vault of unbaked bricks, a form of building which approaches very nearly to the true arch.

Fig. 20.

Nitocris.

In the reign of Mesphra Thothmosis I., Egyptian art made yet further progress. He added to the Temple of Karnak, and set up two obelisks in front of it. His statue in the Museum of Turin is the earliest known to us after the great Sphinx.

Mesphra Thothmosis II., who reigned about B.C. 1340, united Egypt into one kingdom by his marriage. He was a king of Thebes, and he married Nitocris (Fig. 20), the last queen of Memphis. Queen Nitocris governed the kingdom with great splendour in the name of her husband. She added to the Temple of Karnak, and set

up in one of the courts the two loftiest of the Egyptian obelisks, each of one single stone, ninety-two feet high. She built also a new temple at the foot of the Libyan hills, which was the first that was built on the west side of the river. A straight road, sixteen hundred feet long, between a double row of sphinxes, leads from the first gateway of this temple to the door of the courtyard; three hundred and fifty-five feet further up a sloping paved road, is the granite doorway into the inner court, through a wall, in front of which stand sixteen polygonal columns, that once upheld the portico; and three hundred and fifty feet further is the second granite doorway into the small vaulted rooms and chambers tunnelled into the side of the hill. The vaults of the ceilings are cut out of the flat stones; for though the form of the arch had been admired, its principle was not yet understood.

Of these early buildings every new temple, or part of a temple, was grander than the last. The architects were truly great men. They can have borrowed from nobody. They drew from the store-house of their own mind, and brought forth conceptions grand beyond all that had yet been seen. They discovered many of the rules by which is produced the sublime in Art. They were above the use of trifling ornament. They felt the dignity of their calling. They had to do honour to their gods, and to raise the thoughts of their fellow-worshippers towards heaven. And the later Egyptian temples, which were copied from their works, are the world's models for solemn grandeur in architecture.

S. 1. in the Egyptian court is a statue of king Mesphra, or Thothmosis II., but the name on the throne is not without its difficulties, as it was used in this form only on the monuments of Memphis and Lower Egypt. At one time the inscription declared that this was the statue of king Mesaphra Sabacothph. But at some later period, the second name was chiselled out as we now have it, leaving however traces of the characters, which may yet be seen by a practised eye. Sabacothph was an Ethiopian who conquered Egypt about the year B.C. 737; whereas this statue is one of the oldest we possess, and certainly made many centuries earlier than his reign. Hence it is probable that it was made for Mesphra Thothmosis, and that the name of Sabacothph was chiselled out to give it back to its true owner. The hieroglyphics are published in "Egyptian Inscriptions, 2nd Series, Plate 38."

Fig. 21.

Mesphra.

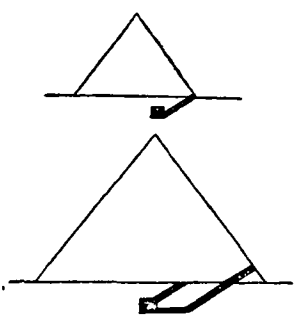
This sitting figure is seven feet nine inches high above the pedestal. His long hair is tied into a tail, and hangs down behind, as is usual with the kings. He wears only his under-garment, a short wrapper, reaching from his waist not quite to his knee. The figure is in good proportions, being about seven heads high. But the fingers and toes are straight and unformed. Both hands rest open on the knees. The shins are sharp. There is no trace of the fibula, which we see marked on the legs of the statues a little later.

After the death of Thothmosis II., queen Nitocris continued to govern Egypt during the minority of the next king, Thothmosis III. ; and for him and for herself she seems to have built the third and fourth pyramids near Memphis. But this subject is not without its difficulties. The historian Manetho says that she built the third pyramid. Herodotus says that it was built by king Mykerinus. When opened these two were both found to contain the name of king Mykera. (Fig. 22.) And we may perhaps reconcile these seeming contradictions, by remarking that the queen's first name (Fig. 20.), is also Mykera, and hence the same may have been also borne in Memphis by his wife and colleague on the throne. This third pyramid shows a great change in the state of the arts in Memphis. Size was no longer valued so much as workmanship, and this pyramid was beautifully cased with hard granite from the other end of Egypt. But one purpose of the building seems to have been forgotten by the builder. Its size added to the monarch's glory, but not to the safety of his body : for the sarcophagus was placed in a chamber cut in the rock which, though under the middle of the pyramid, was entered by a sloping passage from without ; hence the body was not more safe or more difficult of approach in consequence of the mass of stonework which was built over it.

Fig 22.

Mykera.

Fig. 23.



Third and Fourth Pyramids.

The sculptures in the reign of Thothmosis III. (Fig. 24.) (B.C. 1320) clearly declare the extent of his sway. He held all Egypt and part of Ethiopia, from the copper mines at the foot of Mount Sinai, to the gold mines of the Nubian desert. He was one of the greatest of the Egyptian kings. The obelisk called Cleopatra's Needle was made in his reign, as also was that which now ornaments the city of Constantinople.

The paintings in the tombs near Thebes, which were made in the reign of Amunothph II. (Fig. 25.), B.C. 1300, the next king, are among the most beautiful in Egypt. The vases and borders are equal to any works of the same kind in Greece or

Etruria. Amunothph II. was probably the Pharaoh in whose reign Moses led the Israelites out of Egypt through the Red Sea.

Fig. 24.

Thothmosis III.

Fig. 25.

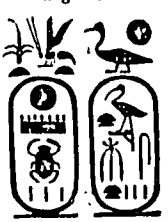
Amunothph II.

Pharaoh was simply his title, being the Egyptian words Pa-Ouro, *the King.*

In his statue, S. 2., he is represented as kneeling, and in the act of offering to some god the two globular vessels which he holds in his hands. He wears the royal helmet ornamented on the forehead with the asp, the sacred serpent, called also the basilisk, and the *uræus.* On his belt is written his name, "The Priest Amunothph II." for all the kings were at the head of the priesthood. His countenance is not the usual Egyptian face; and may have some attempt at a portrait. He has a beard. The shoulder is well formed; the toes spread with the weight of the body. The original is in the Museum of Turin.

Thothmosis IV., the next king, B.C. 1280, built a small temple between the fore-legs of the great Sphinx near Memphis, and on the wall we see the king in the act of worshipping the huge

Fig. 26.



Thothmos's IV.

Fig. 27.

Amunothph III.

monster. He also built a temple at Napâta, the capital of Nubia, five hundred miles above the cataracts, the natural boundary of his own kingdom.

On arriving at the reign of Amunothph III., B.C. 1260, we are

able to produce far more numerous specimens of Egyptian art. The earlier works have not only suffered from their greater age, but probably many were purposely removed to make way for newer and better. But that is now no longer the case. No better buildings or statues were afterwards made in whose favour those of Amunothph III. were removed. Egyptian art had in his reign almost reached its greatest excellence. His best known statue, indeed the statue best known in Egypt, is the celebrated musical colossus, called the Memnon. It is one of two great figures, each above fifty feet high, sitting side by side in the plain opposite to Thebes, every morning casting their long shadows on the white Lybian hills, and having their feet washed every autumn by the inundation. They sit in front of a small temple built by this king. The most northernly of the two is the sacred statue, and after the fall of the city it was visited by travellers as one of the chief wonders in that wonderful country, to hear the musical sounds which it uttered every morning at sunrise. As a work of sculpture it was, probably, when perfect, not unlike the smaller statues of the same king; though not quite so good in its proportions, as it is too short in the waist. From these smaller statues, which are numerous, we can better learn the state to which the arts had then reached. Their attitudes are simple, and whether sitting or standing, they are in straight lines. They look straight forward. If they are standing the hands hang down on each side; if sitting, they rest on the knees. The bodies are without motion; the faces are without expression, and make but little attempt at the portrait. The hands and feet are badly formed, the beard stiff, the limbs round, with only a few of the larger muscles marked, and the drapery is without folds. But nevertheless there is a great breadth in the parts, a justness in the proportions, and a grandeur in the simplicity. At a little distance the faults are not seen; and there is nothing mean or trifling to call off the eye from judging the whole.

S. 3, is a sitting statue of this king, eight feet six inches high. It is in the best style of Egyptian art, well proportioned, quiet and grand. The knee is well formed, the fibula is marked down the leg. He wears no crown or helmet, but the asp as an ornament on his forehead. The hair is tied behind. The face has been much broken. It is in the usual style of this king's statues, of which there are a good many remaining, but is better proportioned than the musical colossus and its fellow, which are both too short at the waist.

At some later time, on some change in religious politics, the word "Amun," the first half of his name, has been chiselled out. If we may judge from

other inscriptions, this was done at a time when the god Mandoo usurped Amun's rank and place at Thebes. We have inscriptions in which we can observe that Mandoo's name, after having been first improperly cut in, has been afterwards cut out again, and Amun's name restored to its original place. The original is in the British Museum. The hieroglyphics on it are published in "Egyptian Inscriptions, 1st Series, pl. 24."

S. 4, is a small standing figure of a priest of Amun, rather less than life. He wears a leopard's skin over his dress. The skin is ornamented with stars in the place of spots, and bears the name of King Amunothph III., in whose reign this priest lived. The head and claws of the animal are used as ornaments. The priest wears sandals. His hair is in the matted style of the Nubians. The original is in the Museum of Turin.

The six noble crouching lions, S. 5, which form an avenue by which the Egyptian Court is entered from the nave of the Crystal Palace, are also of this reign. They are taken from the original pair in the British Museum, cut in red granite.

Amunothph III. placed these lions as an ornament to his palace at Napata, now called El-Barkel, the capital of Ethiopia, and about 600 miles higher up the Nile than Thebes, the capital of Egypt. They are of Egyptian granite, and beautifully cut by Egyptian artists in a style far superior to any works made in Ethiopia. Napata remained subject to Egypt till the year B.C. 523, when Egypt was conquered by the Persians. Ethiopia then declared itself independent, and Cambyses, the Persian king, was defeated in his attempts to conquer it. A king named Amun-Aseru then reigned in Napata. But he is wholly unknown to history, and his name is only saved to us by its being rudely carved on the necks of these lions.

S. 6, is the sitting figure of a cat-headed goddess, named Pasht, whom the Greeks called Diana. Her head is ornamented with the Sun. She wears the tight transparent robe, the one garment of the Egyptian ladies. Her hands are on her knees; the right is open, and the left holds the character for Life. On her throne is written the name of king Shishak, who lived about the year B.C. 990; but as we possess several statues of this goddess in exactly the same style, which bear the name of Amunothph III., we are able to pronounce that this was made at the same time with the others, and that Shishak had his name cut upon a statue which had been made nearly 300 years earlier by Amunothph III. The original is of black basalt, and is in the British Museum, where it may be compared with some which bear the earlier name of Amunothph III.

Among the temples built by King Amunothph III. the most important is that of Luxor, in Thebes. Its plan was that of most of the Egyptian temples, and, like many others, it has been altered by later additions. It consisted of, first, a covered building containing the inner sanctuary and a number of small rooms, into which the priests alone entered (marked *a* in fig. 28); secondly, a portico more lofty than the building itself (*b*); thirdly, a courtyard (*c*), in front of the portico, which was surrounded by a colonnade; and fourthly, of a yet larger portico (*d*) in front of the courtyard, which, being as deep as it is wide, is called the Hall of Columns. This was the temple of Luxor before the time of

Rameses II. This latter king added a second yard (c), in front of

Fig. 28.

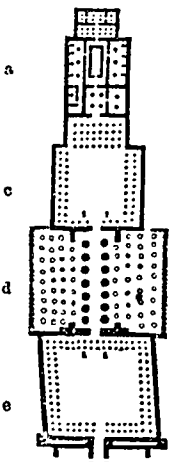
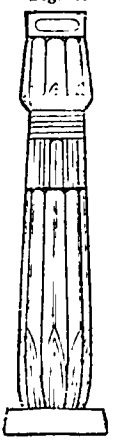


Fig. 29.



the Hall of Columns, a little larger than the former. The whole will be understood by the plan. The columns round Amunothph's courtyard, and also those of the inner portico, are formed of a cluster of eight shafts or eight stalks of the papyrus plant, tied together by several bands. On the top of each is an unopened bud of the same plant. The eight buds form a capital to the column; and it may be named, the Column with Eight Papyrus Buds.

In the most southerly of the Egyptian Courts the columns are of this order, and formed out of eight papyrus stalks and buds. On every column is the king's name and titles in hieroglyphics, and they show the place where the word "Amun" had at some early time been cut out for religious reasons, and afterwards cut in again. The original column is in the British Museum, and is of granite. It is the only granite column known of so early a date. It also bears the names of King Pthahmen Miothph and Osirita Ramerer, who reigned five and seven reigns afterwards. They probably removed it from Amunothph's temple to make use of it in some newer temple which they were building. It was afterwards removed to Alexandria to ornament that Greek city, and thence brought to London.

On the architrave above the columns is an inscription in honour of this king, used as an architectural ornament. It is published in "Egyptian Inscriptions, pl. 24." On the top of the cornice is a fringe of sacred asps; and underneath is the winged sun and king's name. On the head of each column, the king is styled, Beloved by Horus, Guardian of the Palaces.

Amunmai-Anemneb, the next king, may have begun to reign about the year B.C. 1230.

S. 7, is a group of two figures representing this king standing by the side of his patron god, Amun-Ra, who is sitting. The god has a beard, and wears his usual tall head-dress. His hands are on his knees: the right is open, the left holds the character representing Life. On his throne is written the king's name and titles; "The priest, the lord of the world, the son of the sun, lord of battles, Amunmai-Anemneb, beloved by Amun-Ra, the giver of life." The king, who is standing, wears his hair on his shoulders, and a beard. His forehead is ornamented with the sacred asp. His name is written on his belt. His only garment is the apron round his waist.

Fig. 30.

Anemneb.

These two figures are not so good as many that are of an earlier date. The faces, if original, are very peculiar, and in the nose very unlike the usual Egyptian countenance. That of the king must be meant for a portrait; and the god is made like him. But as the toes of the king's left foot have been broken off, and some later artist has inserted a new block into the place in readiness for a restoration, it is not impossible that the faces may have been injured and restored in the same way. The original group is in the Museum of Turin.

The character here translated *Battles* deserves notice, because students of hieroglyphics have more often translated it *Diadem*; but a comparison between the sentence translated by Hermapion in "Ammianus," and countless inscriptions, prove that his words, *Victorious Lord*, or *Lord of Battles*, is the translation of the annexed group. What object the last character represents is doubtful; but as *Misi* is the Egyptian for *victory*, we ought to find it carrying that sound with it when used in names. And accordingly such is its force in the name of *Mesa*-phra Thothmosis, in fig. 18. Its sound in the king's name confirms the meaning given to it in the group above.

Fig. 31.

Oimenepthah I. (B.C. 1200) is well known to us from his tomb, near Thebes, which is the most beautiful in Egypt, and was opened by the enterprising Belzoni, in our own days, in the same state of freshness as when closed on the death of its owner. The walls of the large caverns made for this king's embalmed body are covered with painted and highly finished sculptures, representing several curious fables. On the sarcophagus, belonging to the late Sir John Soane, which was taken from this tomb, there is a drawing of the Eternal Serpent, and also of the conquerors of that great enemy of the human race, who bear along its lengthy folds in solemn procession. There, also, within a

Fig. 32.

Oimenepthah I.

garden, are seen the river which divides Life from Death, and the Bridge of Life, and the keepers of that important bridge. There, also, are the tombs of the dead, their doors, and the keepers of those doors. The god Osiris is there sitting to judge mankind, who are mounting up the steps of his lofty throne; and before him are the great scales to weigh the conduct of the dead. A wicked man is being carried in a boat across the river back again to earth in the form of a pig, while others are condemned to work as slaves in the mines beneath his feet.

On every column in the Hall of Columns is this king's name over his figure, worshipping the Trinity of Theban gods. Herodotus tells us that in Egypt the men wore two garments, and the women only one; and these dresses are well understood from the painted figures on these columns. The god wears the man's under garment, an apron tied round his loins. The king wears the two garments; and as the large outer dress is transparent, the under garment is seen through it. The goddess wears the single garment of the women.

Ramses II. (B.C. 1170) was the greatest of the Egyptian kings. His conquests reached from Meroë, within the tropical rains in the south, to the mountains of Armenia, which checked his march on the north. And as the buildings raised in every country are usually the largest where the monarch's sway is the widest, so we find the architecture and sculpture with which he ornamented his capital and the other Egyptian cities surpass, in quantity and in beauty, those of any other king.

Fig. 33.

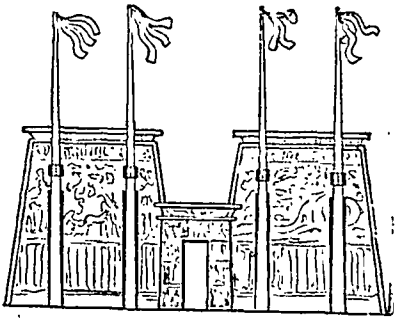
Rameses II.

To Amunothph III.'s temple of Luxor, Rameses added a new courtyard, surrounded by a colonnade; and, as is shown in the ground-plan (fig. 28), it was built with that remarkable neglect of regularity which is so common in Egypt. It has in front the two huge pyramidal towers so characteristic of the Egyptian temples. Such, we may suppose, were the two pillars named Jachin and Boaz, which Solomon built in front of the court of the altar in his temple.

Rameses also built a new temple on the west side of the Nile, opposite to Luxor. This was by the Greeks called the Memnonium; and as it was dedicated to the god Amun-Ra in the name of his father the late king, it was also called the Tomb of Osymundyas. It consisted of two pyramidal towers, then a first courtyard, surrounded by columns; then a second courtyard, also surrounded by columns; then a great hall of columns; and, lastly, several small

chambers or sanctuaries. Such was the plan of a temple at this

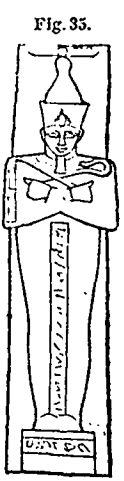
Fig. 34.



time thought most suitable for the ceremonies and use of the priests. It was in order to make the old Temple of Luxor more nearly agree with this plan that Rameses added to it the new courtyard and the towers, as in fig. 28.

When we have entered the first Egyptian Court in the Crystal Palace, the façade which then fronts us is copied from one of the sides in the inner court of the Memnonium. The architrave is supported by a row of eight square pillars; in front of each stands a colossal statue of the king in the form of a mummy, with the legs and arms closely bandaged, and holding in one hand the sacred whip, and in the other a short crosier. These are the emblems of the god Osiris, and they are for that reason placed in the hands of the embalmed bodies. These columns are called Osirid Pillars. In the Memnonium they are thirty feet high; here they are shorter. No part of the weight of the building rests on the head of this statue, as is the case with the caryatides in Greek architecture.

Fig. 35.



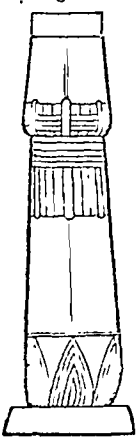
R. 1. On the north wall, on the outside of this court, is one of the sculptures from the Memnonium. It represents this king sitting under the sacred tree (perhaps the Persea). On one side sits the god Amun-ra Chem; on the other side are standing Thoth, the god of writing, and a goddess, the female Thoth. They are all three writing the king's name on the undying leaves of this immortal tree.

R. 2. Within this court is represented a castle besieged by an Egyptian army. The king in his chariot is slaying his enemies. Some of these we remark are on horseback, and this is the earliest case known of armed men so mounted. The race of horses was at this time hardly strong enough for the purpose.

Another great work of Rameses II. was the Temple of Karnak, the largest building in Thebes, which

was joined to Amunothph's temple of Luxor by an avenue of sphinxes. The hall of columns, in the Temple of Karnak, has its roof supported by one hundred and thirty-four columns. Of these columns twelve form a central avenue, and are sixty-six feet high, and twelve in diameter. The others, at the sides, are not quite of such gigantic size, but are forty-two feet high and nine in diameter. The side columns have their massive shafts copied from a single stalk of a frail papyrus plant. The capital is the unopened bud. The shaft gets smaller towards the bottom, like the real plant; it rises out of several leaflets, and stands upon that smaller portion of the root which usually shows itself above the ground. If we compare this with the column of eight papyrus buds (see fig. 29), we may observe which of the two is the original, and which is in plan borrowed from the other. In Egypt wood is very scarce; and hence a bundle of papyrus stalks, tied together by bands, was very naturally used instead of a post; and the architect as naturally copied that form for his stone columns. It could only be by an afterthought that he made stone columns like a single papyrus stalk. So thin and so frail a reed could never have offered itself to his mind for such a purpose, if he had not before seen the clustered column of several stalks. We further remark, that on these columns of a single stalk, the bands with which they are tied are wholly out of place, while on the clustered columns they seem wanted to hold it together.

Fig. 36.



Between the two chief of the Egyptian rooms is a crowded colonnade, copied from this Hall of Columns at Karnak. Round each column is a painted sculpture representing King Oimenepthah I., worshipping the Theban Trinity, namely, the god Amun-Ra, the Mother Goddess, and their son Chonso. The name of Rameses II. also is on every column, as well as on the blue ceiling over head, among the stars with which it is spangled.

As each of the less gigantic columns in the great Hall of Karnak is copied from a young papyrus stalk with an unopened bud, so the larger columns of the central avenue, with a whimsical attention to propriety, are in the form of single stalks of an older growth with a full-blown flower for the capital. With this we may compare, first, the stalk of papyrus as represented by the

Egyptian artist in fig. 38, and then the natural plant as drawn in fig. 39, where we have, first the graceful head, then the triangular

Fig. 37.

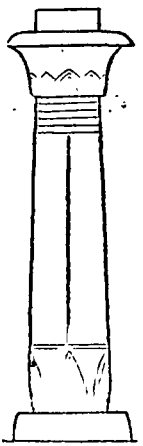
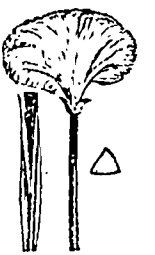


Fig. 38.

Fig. 39.



section of the stalk, and lastly the bottom of the stalk with the leaflets with which it is surrounded. These leaflets we trace in the massive column together with a line from top to bottom to mark the triangular shape of the stalk. But we do not find in the papyrus plant the bands which we see upon the column; these can belong only to the bundle of plants.

S. 8. A sitting figure of Rameses II. The king wears a helmet ornamented with the sacred asp on the forehead, and a long robe of fine linen, which shows its plaits, and reaches almost to his ankles. He has large sandals on his feet. On the left side of his throne stands a lady, his mother, who is not quite so tall as his knee; on the right side is a son of the same height, holding a flapper made of feathers. On the base under his feet are slightly sculptured a number of thick-lipped Ethiopian prisoners; each is tied round the neck with a cord, which forms part of a sacred water-plant, emblematical of the Nile. In the inscription on the back he is styled, "The conqueror of Ethiopia;" and this beautiful statue was no doubt made on the occasion of his wars in that country. The hieroglyphics upon it are published in "Egyptian Inscriptions, 2nd Series, plate 45."

This figure is in the very best style of Theban art. The countenance is well preserved, and may be meant for a portrait. There is no beard. There is

more action in the figure than we have seen in the statues of the earlier kings. The right hand is raised to the breast, and holds the short crosier, often held by Osiris, and by deceased persons. The left hand, which rests on the knee is strongly clenched. The figure is five feet seven inches high above the base. The original is of black granite, and is in the Museum of Turin.

S. 9, is a group of three small figures, rather less than life, sitting with their arms affectionately interlaced behind their backs. The middle figure is King Rameses II., and he is thus embraced by his father, the god Amun-Ra, and his mother, the goddess Athor. He is styled "the Priest, the Lord of the World, the Son of the Sun, the Lord of Battles." The original is in the Museum of Turin.

S. 10, is a Sphinx, about nine feet long, in the usual attitude and character. It bears the name of Rameses II. on the breast, and it was no doubt made in this reign. But afterwards the name of his son Pthahmenmiothph was carved upon the shoulders.

The original is in Paris. The inscription is published in "Egyptian Inscriptions, 2nd Series, pl. 44."

Among the larger works of the reign of Rameses II., was the Great Temple at Abou-Simbel in Ethiopia. This temple was hollowed out of the rock on the west bank of the Nile, in the reign of Rameses II., about the year B.C. 1150. It is situated near the second cataract. It faces the east, and the beautiful painted sculptures in its dark caverns are never seen but by torch-light, except during the few minutes that the rising sun shines in at the narrow doorway. Four colossal statues of the king sit in front of the temple with their backs against the rock, out of which they were themselves carved. They are between sixty and seventy feet high. The left arm of the figure which has its left side to the door, sunk under its own weight soon after it was carved, and in the reign of Oimenepthah II., about fifty years later, a small wall was built up from the throne on which he sits, to support that arm.

On the left leg of the same statue, between the instep and the knee, was carved in about the year B.C. 650, a most remarkable Greek inscription. Herodotus tells us that in the reign of king Psammetichus I., part of his Egyptian troops that were stationed at Elephantine to guard that frontier, deserted, and marched southward through Ethiopia. Psammetichus sent a body of Greek troops in pursuit of them, who followed them as far as this temple at Abou-Simbel. There they turned back; and our travellers now read on the leg of this statue the Greek inscription which these soldiers cut for their amusement, to record their march to such a distant spot.

The Ethiopian artist did not give to these statues the same just proportions that we admire in those of Thebes. They are broad-

limbed, and short in the waist, being not more than six heads high; both the hands rest open on the knees. The king's name is painted on the chest, while on the arms it is tied on by means of armlets. A female figure, not so high as his knee, stands on each side of his feet, and between his feet one yet smaller. The hieroglyphics on this doorway are published in "Egyptian Inscriptions, 2nd Series, pl. 29," and the Greek writing in pl. 23.

The front of this temple on a very reduced scale, forms part of the west side of the Egyptian court, while the two gigantic figures which sit side by side, near the southern end of the Crystal Palace, are copies of the statues here described, and of the original size. Four also of the colossal figures sit against the wall on the outside of the Egyptian courts.

R. 3, is a sculpture from Abou-Simbel, representing Rameses II. killing an Arab chief with his spear. The water-plant which ornaments his dress, and is also pricked into his flesh, shows that he is an inhabitant of the valley of the Nile. Beneath the sculpture is a row of prisoners, each bearing the name of his nation.

R 4, is also from Abou-Simbel. It represents Rameses grasping in one hand the hair of eleven prisoners. Their faces show that they are of various races, the enemies of Egypt on all its frontiers. With one blow of his uplifted sword the king is going to cut off their eleven heads.

It may be doubted whether the statues of this reign even equal the quiet simplicity of the sitting colossal figures of the reign of Amunothph III. But at any rate from this time, Egyptian sculpture ceased to rise towards any further excellence; and it soon afterwards began slowly to decline. Here then, we may pause and consider the several schools to which the Egyptian gave rise, and which gained their knowledge from the statues and buildings of Rameses and his family. We shall better understand each by comparing it with the other. They are :—

1st. The Ethiopic.
2nd. The later Egyptian.
3rd. The Assyrian.
4th. The Greek.

Fig. 40.

Amunothph III.

Of these four, one only, namely the Greek, carried art forward to a higher degree of excellence. They were all children of the same rude but healthy mother; but the other three turned aside

from the true path ; as they were misled by false taste of one kind or another. Their works are of great value to the antiquary and historian, but they can only help the artist by a comparison with those of early Egypt and Greece ; they teach him what temptations of ornament he has to fear, and what faults of exaggeration or weakness he has to shun. They offer also the same help to the critic when unable to find words wherewith to describe the merits of the better works. He makes use of these as examples, in order to point out the faults from which the others are free. The Ethiopian artist did not keep to the true proportions of the human figure. He made it too broad and thick. He mistook stoutness for grandeur, and strength of limb for dignity. The colossal figures of king Rameses II. at Abou-Simbel are only six heads high. And certainly if ever such a fault could be excused, it is at the front of this temple, where four of these broad-limbed giants sit with their backs against the rock as though to support it. But we must remember they

Fig. 41.

Fig. 42.

Fig. 43.

were not meant for figures of Hercules or Atlas, but for the portraits of kings of a cultivated people.

The later Egyptian school bears the more usual marks of a

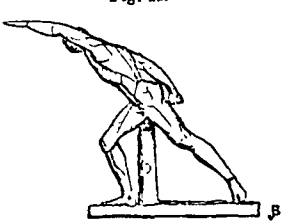
declining state of art. The artist has more science and less judgment; more eagerness to display his knowledge of anatomy, and less fear of displaying his ignorance. In particular when aiming at grace and beauty, the muscles are puffed with an unnatural swell.

The comparison of the Assyrian sculpture with the early Egyptian is yet more favourable for the Egyptians. The Egyptian artist, while every step was new to him, attempted very little action in his figures, and wisely placed them at rest, and more often seated. They are correctly balanced, and their limbs are suited to the weights that they have to bear.

He did not give his chief attention to the unimportant, and overlook that which is more so. The proportions of the whole are always more correct than the proportions of the parts. He added no trifling ornaments, no variety of folds in hair, or drapery, to cover the want of grace and beauty. Whereas, all these faults are to be seen in the Assyrian sculpture.

When we return to the Greek school, we are still further reminded that it is not easy to describe excellence, except by mentioning the faults from which it is free. The Greek artist was able to attain to almost every end which the others had in view, because he was not misled, as they were, into false paths, towards those ends. He could produce beauty without the help of ornament, grace and delicacy without affectation, strength without coarseness, and action without loss of balance. If he could give us his opinion about the other schools, he would probably say of the early Egyptian statues, that the makers of them were beginners, who, though they had not reached to high excellence, were in the right path towards it; that if their works do not show great skill, they show at least their good sense in not attempting beyond what they understood. Of the Ethiopic, the later Egyptian, and the Assyrian sculpture, he would probably say that they were the works of men who had already missed the true path, and were not in the way towards excellence.

Fig. 44.



In one merit, and perhaps only one, was the Egyptian artist superior to the Greek. The Greek statues have truth, muscular action, grace, beauty, and strength. They show pain, fear, love,

and a variety of passions. But none of them are equal to those of Egypt, in impressing on the mind of the beholder the feelings of awe and reverence. The two people were unlike in character; and the artists copying from their own minds, gave the character of the nation to their statues. Plato saw nothing but ugliness in an Egyptian statue. The serious gloomy Egyptians had aimed at an expression not valued by the more gay and active Greeks. The Egyptians however had learned the superiority of rest over action in representing the sublime; and the artist who wishes to give religious dignity to his figures should study the quiet sitting Egyptian colossus of the reign of Amunothph III. In Michael Angelo's statue of the Duke Lorenzo, in the Italian Court, we see how that great master in the same way made use of strength at rest when he wished to represent power and grandeur.

Pthahmenmiothph, the son of the great Rameses, has left us few remains, except his tomb hollowed out of the rock in the Valley of King's Tombs near Thebes. He died about B.C. 1100.

S 11. The colossal Sphinx of the avenue, in front of the two colossal statues near the north end of the Crystal Palace, bears this king's name on its right shoulder. But this fine work was made before the reign of this king. His name is badly cut upon it over some of the original ornaments. He meant to claim for himself a work of art which had been made for his father, or one of his predecessors; and in this act of appropriation he was afterwards followed by one of his successors; Shishak, who reigned more than a century later, appropriated it to himself. The name of its original owner was no doubt at one time carved round the base. But in that place we now find the name and titles of Shishak, where he cut out the former names; and we have Shishak's name also on the left shoulder, where he cut out this king's name.

This sphinx is a good specimen of Egyptian sphinxes in general. It is about fifteen feet long. The tail is turned over the right hip. The head is probably meant for that of the reigning king, as far as the sculptors had learned the art of making portraits. The hair is tied behind, the beard case is tied on by a strap across the cheeks, and the forehead is ornamented with the sacred asp.

Twenty copies of this sphinx form the avenue in front of the colossal statues, and eight more lie outside the building near the steps into the garden. The original is in the Louvre in Paris.

Oimenepthah II., the next king, reigned about the year B.C. 1100. Nothing is known of him beyond his name on a few unimportant monuments. The Theban monarchy was still at its greatest height, but it was within a century of its fall. Already its sculpture betrays a falling off in good taste, a sure sign of lessened moral worth in the people.

S 12, is a statue representing this king standing. His hair is dressed in

the rude matted fashion of the Ethiopian statues and of the modern Nubians. He wears the crown of Upper Egypt, with a large sun on the top. He holds in his left hand a tall standard which rests on the ground, and has a small figure of a god sitting on the top. The first letter in his name was originally a sitting figure, with the head of a square-eared dog, Anubis, or the vowel A; but this has been cut out, for some religious reason, and we know from other inscriptions, that it was the intention of the sculptors to have put in its place a sitting figure of Osiris for the vowel O. This statue is nine feet six inches high, or with the base 13 feet. The original is in the Museum of Turin, and is of red gritstone. The inscriptions are published in "Egyptian Inscriptions, 2nd Series, pl. 43."

Fig. 45.

S 13, is a bust of the same king, taken from a statue in the British Museum. It has the same Nubian head-dress as the last, no beard, and the name cut on his shoulders.

In this statue we may note a very marked falling off in the style of art, and the lessened excellence is as usual, accompanied by an increased wish on the part of the artist to display his knowledge of anatomy, which is particularly shown in the legs.

Rameses III. was another of the great Theban Kings. He built a palace on the western side of the river, now known by the Arabic name of the city, Medina Tabou, or *the City of Thebes.* There the painted sculptures on the walls proclaim his victories over distant and neighbouring nations, and his triumphal and religious procession at home.

R 5, in the Outer Court, shows us this king sitting in his chariot after his victories over some Arab tribes. His attendants are boastfully counting and writing down the thousands of men's hands that they have brought home as trophies of the enemies slain in battle. The handcuffed prisoners who stand by, are guarded by the Egyptian bowmen.

After the fall of Thebes from the high rank of capital of Egypt in the year B.C. 990, we find Shishak, King of Bubastis, sovereign of the whole country. He is well known to us in the Bible as the conqueror of Rehoboam, King of Judah. But on the rise of Lower Egypt into power, the country was torn to pieces by civil war, and we find very few statues or monuments of his reign or of his immediate successors.

S 14, is a sitting figure of a cat-headed goddess, which bears this king's name; but we have already remarked that, from the style of workmanship, it seems probable that it was made in the reign of Amunothph III., and that Shishak's name was afterwards put on it.

On the north side of the inner court R 6, this king is presenting vases to the goddess Nephthys, queen of the world. On the other side of the two Isis-headed columns, at R 7, he is presenting his offerings to Isis, the great mother goddess.

R 8. Above the head of this goddess is the figure of a prisoner, bearing the name of Judah Melek, or *the kingdom of Judah.* This figure is one among

many which represent the nations and tribes conquered by Shishak. It is sculptured on the walls of the Temple of Karnak, by the side of the records of the great Rameses conquests, and it was there placed to commemorate this king's conquest of Jerusalem, as mentioned in 2 Chronicles, ch. xii.

The civil wars which followed the rise of Lower Egypt, led to the conquest of the whole country by the Ethiopians about the year B.C. 737.

R. 9, between the colonnade of Philæ and the temple of Abou-Simbel, we have the figure and name of King Sevechus, called So in 2 Kings, ch. xvii, the ally of Hoshea, king of Israel, in the wars against the Assyrians.

R 10, on the outside of the Inner Court, represents Tirhakah, the third of the Ethiopian kings, the ally of Hezekiah, as mentioned in 2 Kings. He is here presenting his offerings to the goddess Nephthys; and also at R 11, to Isis, the mother goddess.

It was at this period (between B.C. 750, and B.C. 650) that the chief of the Assyrian sculptures were made; and the student in art would do well to compare them with the Egyptian works both of an earlier and a later age.

Soon afterwards Egypt was again a prosperous kingdom under a race of kings who reigned at the city of Sais. The arts again flourished on the banks of the Nile. But the tastes of the artist were far less simple. The statues are marked by a false delicacy. The muscles are puffy, and those graceful lines which mark beauty and strength in the body are exaggerated till the figure becomes deformed.

In the year B.C. 523, Egypt was conquered by the Persians, and for two hundred years was either crushed by foreign tyranny, or struggling with difficulty to regain its independence.

R 12, and R 13, are sculptures bearing the name of Thaomra, the successor of King Atenra-Bakan. This name is probably meant for Thannyras, the son of King Inarus, who governed Egypt as a Persian province for Artaxerxes Longimanus. Thaomra is worshipping the sun, a mode of worship probably introduced by the Persians. Every one of the sun's rays ends with a hand which reaches to the earth, and reminds us of the bold figurative words of the Bible, "Is the Lord's hand shortened that it cannot save?" and also of the king's name, Longimanus, who was so called because his arm reached over Asia, Africa, and Europe. The swollen affected anatomy of the figure marks the decline of art and of good taste, and helps to fix the date of the sculpture to this modern time, though some of our antiquaries are of opinion that it is much older.

In the year B.C. 332, Alexander the Great conquered the Persians; and then Egypt, which up to that time had been a Persian province, became part of his Greek kingdom. In Egypt, Alexander took the usual titles of "God" and "Son of the Sun;"

and when his favourite Hephæstion died in Media, he ordered that he also should be worshipped in Egypt as a demigod.

T 1, is an Egyptian slab sculptured a few years before this time, which was presented by some worshippers to the temple in honour of Hephæstion. It has had written on it two inscriptions in bad Greek. One is: "Hephæstion, the divine," and the other is "Alexander is able to appease Olympic Jove." Thus marking how far they considered the deceased heroes as gods, or rather mediators between God and man.

On the death of Alexander, his general, Ptolemy, became master of Egypt; and though he governed under the modest title of lieutenant to Alexander's brother, Philip Arridæus, yet he was in reality king. The temples, however, for seven years were ornamented with the name of Philip.

R 14. The sculpture on the front of the Egyptian Court represents King Philip presenting a pair of eyes to the god Ra. At R 15, he is making an offering to Sebek, the crocodile-headed god. At R 16, he is between the Ibis-headed god Thoth, and the hawk-headed god Horus-Ra, and the latter is putting the hieroglyphical character for Life into his mouth. On the inside of the same wall the sculptures represent the same king at R 17, making his offering to Thoth, at R 18 to Horus-Ra, and at R 19 again to Horus-Ra.

It was not till after some few years that Ptolemy ventured to take the title of king, and to govern Egypt in his own name. He then put his name on his coins, and on such of the temples as were then being built.

At R 20, on the wall in front of the Outer Court, Ptolemy is represented presenting offerings to Amun-Ra, king of the gods, and to Athor, queen of heaven. On the columns and door-posts also we have the name of Ptolemy and of his queen Berenice, to mark the age of the architecture as belonging to his reign. He is there styled, The priest, the lord of the world, the sovereign lord of Egypt, like his father Amun-Ra, king Ptolemy giver of life.'

The colonnade in front of the Outer Court is of the style of this king's reign.

One of the remarkable changes in the form of the Egyptian temples which had been made during the few last centuries was the introduction of a low wall or screen, built between the columns, to stop the gaze of the people outside. It was never wanting in the temples built under the Ptolemies, and is here seen at the front of the Outer Court. It showed the growing wish of the priesthood to mark the separation between themselves and the laity.

The family of the Ptolemies, some of whom were remarkable for their wisdom, and others for their vices, remained sovereigns of Egypt for 300 years. While reigning in Alexandria and raising a heavy tribute from the oppressed Egyptians, they still left them to live under their own laws, and allowed them the enjoyment of their old religion. During their reigns the country was never disturbed by invasion, and not often by civil war or rebellion;

the arts, which had been wholly checked under the Persians, again flourished on the banks of the Nile. New temples were built by the religious zeal of the people, which only varied from those built under the native kings, in obedience to that slow change of taste and fashion which is always taking place in all countries. The fashion of sculpture changes faster, because statues may be made in a few months, but buildings, such as those in Egypt, are the work of several generations, and hence the fashion in architecture changed more slowly.

In the reign of Ptolemy II., surnamed Philadelphus, was built a temple at Philæ, a small and sacred island near the cataracts, and one of the most beautiful spots in Egypt. Later additions, however, were made to this temple under several of the succeeding Ptolemies. The courtyards were surrounded by cells, in which the priests dwelt. These buildings are neither so massive, so heavy, nor so solemn as those of the earlier Egyptian kings. Greek taste had already made some change in Egyptian architecture.

In the south-west corner of the Egyptian buildings is a colonnade of nine columns, copied from this beautiful temple on the island of Philæ. The names of Ptolemy Philadelphus and his queen Arsinöe, on the columns, mark their age. The king and queen are represented as presenting their offerings to the hawk-headed god Horus. The inferior taste of the artist, at this later time, is shown in the exaggerated attempts to pourtray female beauty in the figure of the queen. But the columns are all graceful and in good taste. The name of Ptolemy Neüs Dionysus, or the Young Osiris, on the cornice, marks that these capitals belong also to his later age.

Fig. 46. Fig. 47. Fig. 48.

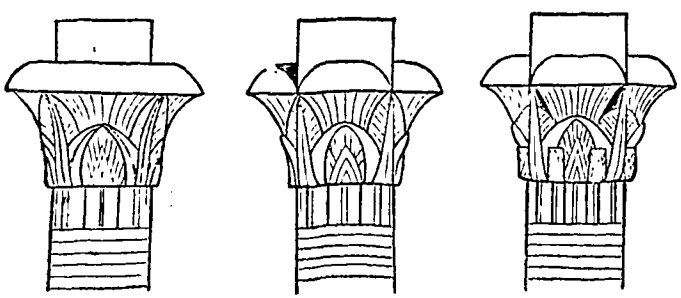


Fig. 46 is copied from a full-blown papyrus flower, surrounded by half-opened buds and leaves.

Fig. 47 is of four such flowers with the same half-opened buds and leaves.

Fig. 48 is also of four flowers with half-opened buds and leaves, and with a

row of young closed buds round the bottom. Nearly the same as this are two of the columns in front of the Outer Court.

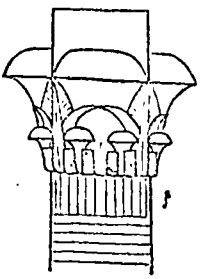


Fig. 49.

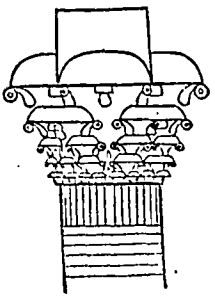


Fig. 50.

Fig. 49 is like this last, with the addition of a second row of small full-blown flowers. Two more of these columns stand on the outside of the Egyptian Court to the south, and two form part of the colonnade in front of the Outer Court.

Fig. 50 is yet more complicated: it is formed of several rows of flowers, all full-blown, each flower, smaller as it approaches the bottom of the capital. The drops hanging from the edge of the flowers are not easily explained.

The other four capitals in this graceful colonnade are further varieties of the same forms. Their origin may be shown by the Egyptian paintings. Fig. 51 is from a picture of a field of tall reeds, in which the king is catching water-fowl under the guidance of two gods. Here we see the plants and flowers in three stages of their growth: the full-blown, the half-blown, and the unopened bud. The capital in fig. 49 is a direct copy of this rather stiff view of a field of reeds.

Fig. 51.

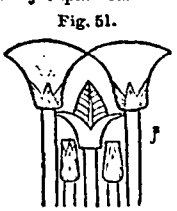
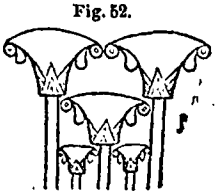


Fig. 52. is a part of another view of a papyrus field, in which all the flowers are full-blown and have drops from the edges. From this the capital fig. 50 is taken. This is the natural plant, as drawn by the Egyptian artist. It may perhaps be a different plant from that in fig. 51.

Fig. 52.



In the reign of Ptolemy V., named Ptolemy Epiphanes, was carved a stone which was perhaps thought little of at the time, but which is now one of the most valuable that the priests have left to us. It is named from the city in which it was found, "the Rosetta Stone." The king had come to the throne when a child, and in the ninth year of his reign, B.C. 196, when he was declared of age to govern the kingdom, the priests made a

decree recounting his titles, his virtues, and his piety towards the temples, and declaring that his statue was to be worshipped like those of the national gods, and that it was to be carried with them in all the sacred processions on the Nile. The enactment ends with the important words that "the decree is to be carved at the foot of the king's statue in three kinds of writing, namely, in sacred letters or hieroglyphics, in the common Egyptian or Enchorial writing, and in Greek." Here, then, we have an hieroglyphical inscription with a Greek translation; and by the help of this, Dr. Young and Champollion were enabled to read this most ancient kind of writing, which had been a dark page for so many centuries.

The knowledge gained even from our present slender power of reading hieroglyphics is most important. It has taught us the origin of the art of writing (as already explained in page 40), and has shown us that the Hebrew, Greek, and Roman alphabets came from Egypt; it has cleared up many difficulties in the way of our understanding the Egyptian religion and customs; and lastly, it has opened to our view a new portion of history, which had been hidden from us by the shade which time throws over man's doings, and which to our delight can now be read by the help of modern ingenuity. By this addition to the beginning of history, we have gained a longer life to look back to. We can thus more justly judge of the progress in art and science and morals with which God has already rewarded man's industry, and we can more safely look forward to further improvement as a reward to our continued industry.

Two copies of this valuable Rosetta Stone (T 2) stand in the Egyptian Museum, and the following is a translation of what now remains of the hieroglyphical portion of the inscription. The reader must begin at the right-hand side, as is usual with Eastern writing:—

[Line 1.] . . . . He paid the soldiers as was just . . . . .

[2] . . . . likewise owing to the treasure of the palace . . . . and bore patiently and then remitted the debts . . . . .

[3] . . . . . numerous shrines; regulating the splendid rites, ... the temple-services with their other sacrifices and costly ceremonies, ... he gave to the funerals of the sacred . . . .

[4] . . . . libations, treasures, other similar fittings for the temple at Sais for Apis, with gold, silver, jewels, and abundance of money, giving to Apis . . . [5] . . . . splendid manner. For this the immortal gods gave him victory, health, power and the other blessings of a kingdom remaining to himself and his children for ever; and may it be with good fortune. It hath pleased the priests of Upper and Lower Egypt . . . . .

[6] . . . . . to the gods Soteres immortal; and in addition to the religious honours also to set up a statue to king Ptolemy immortal beloved by Pthah,

god Epiphanes most gracious, in a conspicuous manner, and that he should be named Ptolemy the Defender of Egypt . . . . . of Ptolemy Euergetes . . . .

[7] . . . . of Egypt should worship the statue of the god of Sais thrice a day; and at the temple services and rites they should clothe the statue for the ceremonies like to the gods of the country on solemn occasions. And on his accession-day and name-day they should make offerings to king Ptolemy . . .

[8] . . . . . a portable statue of silver in every temple in Egypt for his honours, like the shrines of the gods of the country. And upon the grand festival-days, at the carrying out of the statue of the god Ra, in the water processions, they should also carry out the statue and portable shrine of the god Epiphanes most gracious with the others. By this it shall be seen that his shrine is the same in . . . . .

[9] . . . . the crown upon the shrine, in manner similar to the two grand asps placed upon the shrines; with the holy crown of this splendid sovereign, which he wore when going by barge to the palace of Memphis, when he was invested in the temple with the sovereignty of the country.

[10] . . . . celebrate the festival of the monarch, the illustrious king of Upper and Lower Egypt during the last day of the month of Mesori, the appointed birthday of the priest living for ever, which is established in the festival to the giver of blessings. And also on the seventeenth day of the month of Paophi, when his majesty received the country of the kingdom from his father . . . .

[11] . . . . the holy days of the going forth, from the seventeenth until the last of the month in the assemblies in the temples of Egypt, holy rites; and also make libations and perform sacrifices and other sacred rites in the assemblies. During the monthly and other rites in the assemblies and during the holy ceremonies in the temple . . . . .

[12] . . . . Ptolemy, living for ever, beloved by Pthah, god Epiphanes most gracious, annually in the first season from the new moon of Thoth during five days in every part of the country, at the assemblies and numerous offerings and sacrifices, and other sacred rites, the priests of the temples of Egypt shall wear crowns during the proclamations of the god Epiphanes most gracious, when the splendid holy liturgies [are read

[13] and there shall be established] a priesthood to the god Epiphanes most gracious . . . . . It shall be lawful for proper persons to sacrifice and set up a similar shrine to god Epiphanes most gracious according to these additional decrees . . . . . monthly and yearly. And by this it shall be known that it is lawful for the Egyptians to honour. . . . .

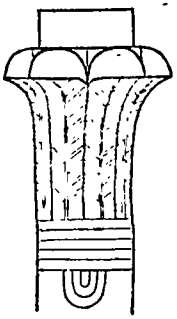
[14] . . . . it is decreed to set up a tablet of stone with letters for the priests, letters for writing, and letters for the Greeks. Which proclamations are to be set up in the temples of Egypt on the first, second, and third sides of the pedestal of the statue of King Ptolemy living for ever, beloved by Pthah, god Epiphanes most gracious.

This king's name and titles, "Ptolemy, beloved by Pthah, god Epiphanes most gracious," has been added in an horizontal line of hieroglyphics within the doorways in front of the Outer Court.

One of the largest and least ruined of the temples is that of Edfou or Apollinopolis Magna, chiefly built in the reign of Ptolemy Philometor. Its front is formed of two huge square towers, with sloping sides, between which is the narrow doorway, the only

opening in its massive walls. Through this the worhippers entered a spacious courtyard or cloister, where he found shade from the sun under a covered walk on either side. In front is the lofty portico with six large columns, the entrance to the body of the building. This last is flat-roofed, and far lower than the grand portico, which hid it from the eyes of the crowd in the court-yard. The sacred rooms within were small and dark, with only a glimmering flame here and there before an altar, except when lighted up with a blaze of lamps on a feast day.

Fig. 53.



From this temple is copied the capital formed of six palm-leaves, four of which columns are used in the colonnade of the outer court. But the palm-leaf capital is also found in several of the temples built while Egypt was governed by the Ptolemies.

The temples built under these kings are far too numerous to mention. That of Dendera was begun under the latter Ptolemies, though not finished and dedicated to the god of the place till the reign of the Roman Emperor Tiberius. This temple has the same grand simplicity and massive strength that we admire in the older temples of Egypt, but the sculptures are crowded and graceless, and by no means free from false ornament. Many of the columns have the Isis-headed capital. They are a bundle of lotus stalks tied together by bands. The capital is made by a number of lotus flowers, or rather is an artificial flower formed of a number of lotus-petals. Out of this rises the head of the goddess; upon the head stands a small temple, and upon that rests the massive weight that is to be supported. The bad taste of such a capital need not be pointed out, but it is agreeable to see how a better artist can wisely borrow a thought from it. The well-known bust of The Lady in the Lotus, in the Roman Court, is copied from this capital. It seems to be a portrait of a Roman lady by a Greek artist. The lotus-

Fig. 54.

Fig. 55.

flower makes a most agreeable stand, out of which the beautiful bust rises. ' Fig. 55 represents the head of a lotus-flower from nature, and may explain the use which the sculptor has made of its form.

The doorway from the Inner Egyptian Court to the Greek Court is between two columns, with these Isis-headed capitals. They bear the name of king Ptolemy.

When Antony and Cleopatra were conquered by Augustus Cæsar in the year B.C. 38, Egypt became a Roman province. But even then the building of Egyptian temples did not cease. As had been the case under the Ptolemies, the style of building again became less simple, more ornamented, and the parts are in worse taste. But still they are all grand and massive, and as they remain less injured, it is by their help that we are able to understand the ruins of the older and more noble temples that had been made under the native sovereigns.

S 15. Is the statue of a priest belonging to this late age. It was made by a Greek artist under the Roman sway. His head-dress and the cloth round his loins are Egyptian, so is the square block behind, which supports it; in every other respect it is a Greek figure.

S 16. A priestess of the same late age, and also supported by a square pillar. Her head-dress and thin robe are Egyptian, but the second garment formed of birds' feathers is unusual.

The numerous statues which were made in Egypt under the Ptolemies have been for the most part destroyed. Strange to say, we do not possess a single statue representing any king or queen of that family. If any other statues made during their reigns remain to us, we class them among Greek statues.

S 17. The fine Greek statue of Antinous, the favourite of the Emperor Hadrian, was probably made in Egypt, where that handsome young man drowned himself in the Nile, in the year A.D. 132. The Greek artist copied the head-dress from that of the early Egyptian kings. The quiet attitude of the figure seems also borrowed from the Egyptian statues, while the execution is in the best style of Greek art of the time.

On the wall in the Inner Court on either side of the temple of Abou-Simbel is a list of the hieroglyphical names of the Egyptian kings, placed chronologically, with the English name, and the date under each. The names of most of them were occasionally written in various ways, but that way of spelling which is most common on the monuments is here used. The first half of the list contains the names from the builders of the pyramids to the rise of the kings who reigned at Sais, and includes all of the great kings who built the Theban temples. Antiquaries are not agreed about the date to be given to these early kings. The second half of the list includes the Persian conquerors, the Greek kings who reigned at Alexandria, and the Roman

emperors down to the Emperor Commodus, the last whose name is found written in hieroglyphics. They are as follows—

TABLET OF KINGS.—PART THE FIRST.

	Chofo.
	Nef-Chofo.
1600.	Amunmai Thor I.
	Osirtesen I.
	Amunmai Thor II.
	Osirtesen II.
1500.	Osirtesen III.
	Amunmai Thor III.
	Queen Scemiophra.
	Chebros.
	Chebros-Amasis.
	Amunothph I.
1400.	Thothmosis I.
	Thothmosis II.
	Queen Nitocris.
	Thothmosis III.
1300.	Amunothph II.
	Thothmosis IV.
	Queen Mautmes.
	Amunothph III.
	Anemneb.
	Rameses I.
1200.	Oimeneptha I.
	Rameses II.
	Pthahmenmiothph.
1100.	Oimenepthah II.
	Osirita-Ramerer.
	Rameses III.
1000.	Rameses IV.
	Rameses V.
990.	Shishak.
	Osorkon.
	(*Civil War.*)
900.	Takelothe.
	(*Civil War.*)
	Osorkon II.
	Saishak II.
	(*Civil War.*)
743.	Bocchoris.
737.	Sabakothph.
729.	Sevek.
715.	Tihrak.
658.	Psammetichus I.

TABLET OF KINGS.—PART THE SECOND.

614.	Necho.
608.	Psammetichus II.
591.	Hofra.
566.	Amasis.
523.	Cambyses.
521.	Darius.
487.	Mandothph.
484.	Xerxes.
464.	Artaxerxes.
460.	Amyrteus.
460.	Atenra.
	Persian Kings.
400.	Nepherites.
394.	Achoris.
381.	Psammuthen.
379.	Nectanebo.
	Persian Kings.
322.	Philip Arridæus.
	Alexander Ægus.
	Ptolemy Soter.
284.	Ptolemy Philadelphus.
246.	Ptolemy Euergetes.
221.	Ptolemy Philopator.
204.	Ptolemy Epiphanes.
180.	Ptolemy Philometor.
145.	Ptolemy Euergetes II.
116.	Ptolemy Soter II.
106.	Cleopatra and Alexander.
81.	Berenice.
80.	Ptolemy Neüs Dionysus.
57.	Cleopatra Tryphæna.
51.	Cleopatra and Cæsarion.
B.C. 30.	Augustus Cæsar.
A.D. 14.	Tiberius.
37.	Caius.
41.	Claudius.
55.	Nero.
69.	Vespasian.
79.	Titus.
82.	Domitian.
98.	Trajan.
117.	Hadrian.
138.	Antoninus.
162.	Aurelius.
181.	Commodus.

Above the hieroglyphical inscription on the portico of the Outer Court, is one in the Greek language, as is common on the temples built under the Ptolemies. It is the dedication of the building, and a prayer for Her Most Gracious Majesty, in whose reign it has been erected:

Τῳ Θεῳ μονῳ Δοξα. Υπερ της σωτηριας και της αγαθης τυχης της μεγαλης βασιλισσης ημων Ουικτωριας και του ανακτος Αλβερτ και των τεκνων αυτων ταυτην επιγραφην οι αρχιτεκτονες οικου ανεθηκαν.

"Glory to God alone: on behalf of the safety and welfare of our great Queen, Victoria, and of Prince Albert, and their children, the architects of the building have set up this votive inscription."

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THE

GREEK COURT

ERECTED IN THE

CRYSTAL PALACE,

By OWEN JONES.

DESCRIBED BY GEORGE SCHARF, Jun.

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PREFACE TO GREEK COURT.

No adequate idea can be formed of the vast Collection of Sculpture brought together in the Greek and Roman Courts of the Crystal Palace, until it is remembered that at one glance we behold objects which under ordinary circumstances, would require years to have seen. I am not aware of any other collection in Europe of this nature equally extensive, and equally accessible to the public.

Great praise is due to the judgment and exertions of Messrs. Owen Jones and Digby Wyatt for the high character and importance of the collection, which even in its present state, is to be regarded as one in comparative infancy.

By the aid of these gentlemen we already see much that has hitherto been unattainable, except by laborious foreign travel. Much that is deficient in the Crystal Palace collection may be remedied, without difficulty, at home. It is well known that many works of the highest order of merit, some of them actually superior to renowned and extensively seen specimens in foreign museums, are in English private residences, where the public in order to see them must necessarily become intruders.

It is to be hoped that means will be afforded us by the fortunate possessors of such treasures to examine them in this building side by side with rival works from the Vatican and elsewhere. I feel persuaded that in most cases the advantage would be greatly in favour of the English examples,

and, now that the art—science I was about to say—of moulding has attained such perfection, the most delicate objects may be cast without the slightest injury. The plates in the magnificent publications of the Dilettanti Society sufficiently show the importance of the specimens alluded to, and the deposit of such casts in this great educational assembly would materially extend the sphere of public instruction, and in no small degree relieve private individuals from the frequency of applications for admission to their private dwellings.

The Greek and Roman Courts contain only a few specimens from the British Museum. That institution is liberally open to the public, and the principal aim here is to afford a sight of those objects which are more difficult of access. Some statues from the Elgin Collection have been introduced for the sake of affording an immediate comparison with some of the principal continental celebrities.

The same motive has influenced the selection of subjects for the illustrations in these pages; it has been thought preferable to give objects NOT to be seen at Sydenham, as a means of affording ADDITIONAL information.

When Mr. Samuel Phillips offered me the duty of preparing these descriptions, I accepted it without being rightly aware of the number of subjects to be particularised; he expressed great confidence in the manner in which I should execute my task, and I have laboured strenuously accordingly. I gladly take this opportunity of thanking him for several important suggestions, and for his great encouragement and interest during the progress of my three books. I feel particularly grateful to Mr. Owen Jones for much information, and for the kind manner in which he has followed my suggestions as to the arrangement of some of the Sculptures. It is extremely difficult to unite an archaeological system with due attention to

architectural effect; but he has contrived, without the slightest detriment to the latter, to place those statues, which *seem* to be copies, within sight of one another, so that important differences are made perceptible, which would not otherwise be apparent. I beg to acknowledge much friendly advice and assistance from Mrs. Jameson; and am deeply indebted to my friends of the department of Antiquities in the British Museum, not only for valuable assistance during the progress of my work, but for the greater part of the information brought to bear upon its commencement. I therefore offer sincere thanks to Mr. Hawkins, Mr. Birch, Mr. Vaux, Mr. Burgon, and Mr. Oldfield. To Mr. Charles Newton, from whose Essays I have often quoted verbatim; to Mr. Penrose and Mr. Watkiss Lloyd; to the Chevalier E. Gerhard, Dr. Panofka, and Dr. Waagen, of Berlin; to Dr. Emil Braun, of Rome, and Professor Thiersch, of Munich, I beg to express my grateful thanks and acknowledgments. The same are also due to M. Le Normand, the Keeper of the Cabinet of Medals, at Paris, for important information respecting the Coins of Cnidos and other cities, accompanied by beautiful impressions from the originals.

Crystal Palace,
June, 1854.

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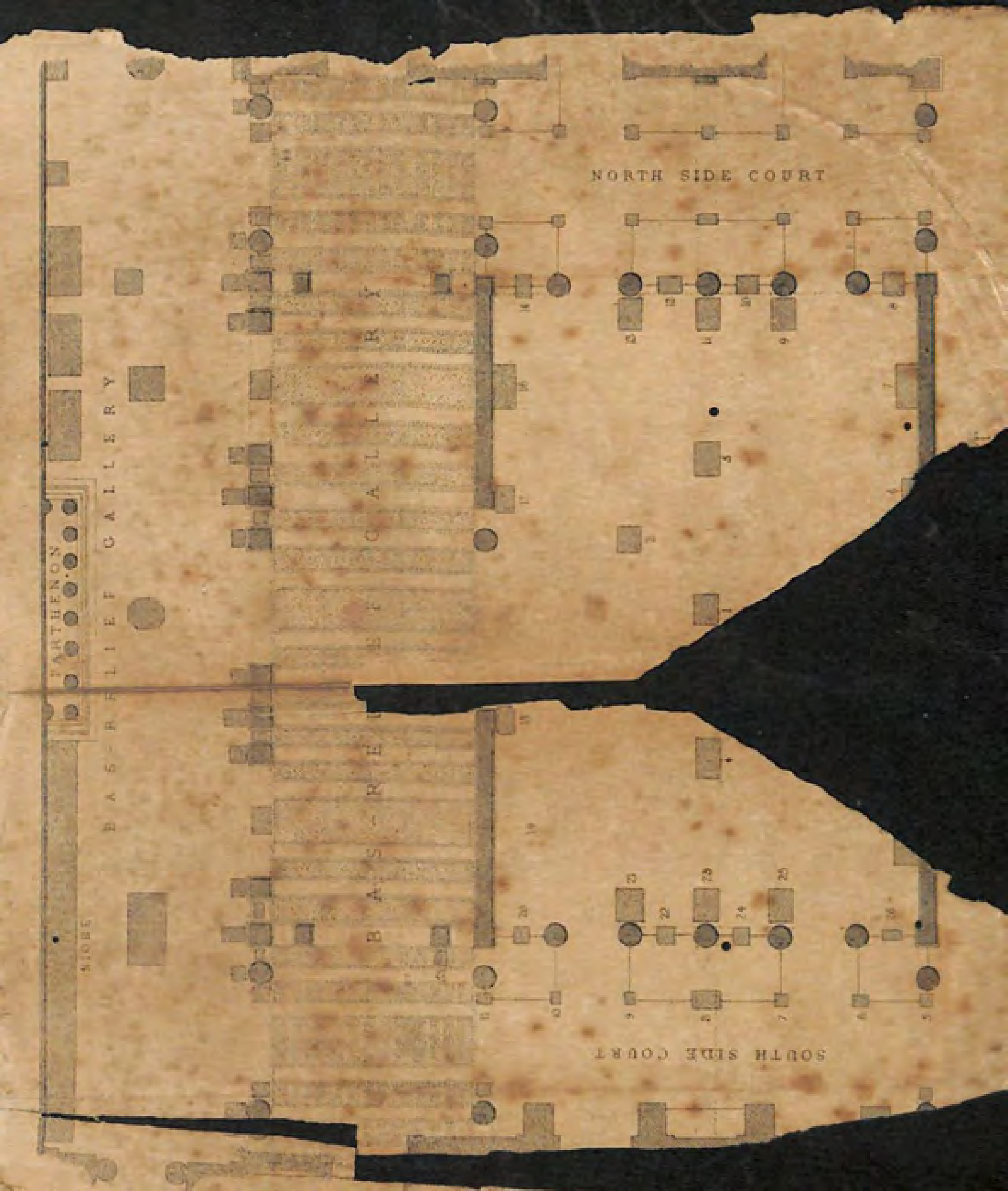
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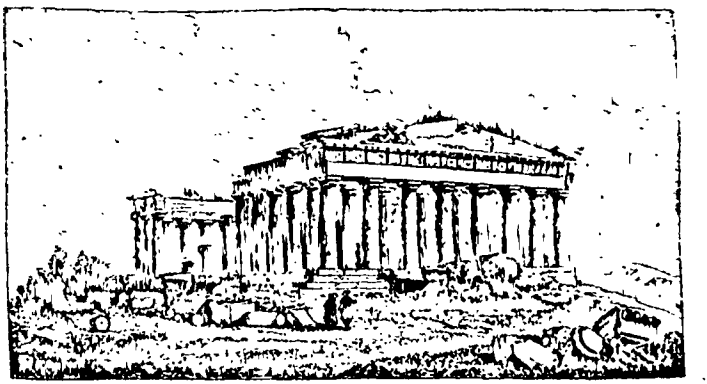
PARTHENON
BAS-RELIEF GALLERY
GALLERY
SOUTH SIDE COURT



The Parthenon in its present state, viewed from the N.W. angle.

THE GREEK COURT.

DESCRIBED BY GEORGE SCHARF, JUN.

ARCHITECTURAL ARRANGEMENT OF THE GREEK COURT.

THE principal Greek statues and basreliefs are contained within the Greek courts. These courts present an external façade with three entrances on the western side of the nave. The courts are placed, according to the chronological position of Greece in history, between those of Egypt and Rome. The order is Grecian Doric; the proportions have been copied from the temple of Jupiter at Nemea, which are less massive than Doric buildings usually are. The centre and larger entrance leads into the principal Greek court, and the two smaller into the side courts. On the architrave over the principal entrance is a Greek passage from Herodotus. Above the side courts are passages from the celebrated oration of Pericles.

Instead of triglyphs and metopes, as seen upon the model of the Parthenon, and, indeed, with hardly any exception, upon all Grecian Doric architecture, the frieze of this façade is decorated

with wreaths, alternating with names of the ancient Grecian cities renowned for their connection with the fine arts. The entablature and wreaths are adapted from the choragic monument of Thrasyllus at Athens. In that building the frieze is, with the exception of laurel wreaths, at regular intervals, perfectly smooth. The architrave of that monument also bears an inscription (Stuart, vol. ii. pl. 38), and the fillet below the frieze is ornamented with a series of small round dentils.

Inscription over middle entrance—Ἕλλησιν οὐ περὶ χρημάτων ἀλλὰ περὶ ἀρετῆς· ἀγών (Among the Greeks the contest was not about riches but about excellence).

Inscription over right hand entrance—Φιλοκαλεῖν μετ' εὐτελείας (To pursue the beautiful together with simplicity). Implies—Without extravagance either in style or cost.

Inscription over left hand entrance—Φιλοσοφεῖν ἄνευ μαλακίας (To pursue science without enervation). Implies—To cultivate speculation and theory without prejudice to habits of practical activity.

The monogram within the wreaths contains the initial letters of the Muses, Graces, the Good and the Wise—Μουσαις, Χαριτσιν, Ἀγαθοις, Σοφοις.

The names of towns upon the external façade beginning from the extreme left next to Egypt, are Alexandria, Rhodes, Ephesus, Mitylene, Ægina, Delphi, Eleusis, Athens, Corinth, Argos, Mycenæ, Sicyon, Olympia, Agrigentum, Pæstum, and Byzantium next the Roman Court.

On passing through the main entrance we come into the central Greek court. It is square, and being surrounded by porticoes, resembles a Greek *agora*, or place of public assembly, the *forum* or market-place of the Romans. The same order of architecture is continued, and the names between the wreaths on the frieze are those of poets, philosophers, artists, and a few of the chief patrons. The list begins over the door by which we have entered, where the name of Homer, in archaic characters (*See* Introduction, p. 22), appears supported by two Greek artists, the first and last of celebrity—Dædalus, the Homeric personification of the formative arts, and Anthemius, the architect of Santa Sophia at Constantinople. The names thus continue to the right:—Homer, Dædalus, Eucheir, Eugrammus, Hesiod, Archilochus, Terpander, Solon, Alcæus, Hermogenes, Peisistratus, Sappho, Stesichorus, Pythagoras, Bathycles, Polycrates, Thespis, Ctesiphon, Metagenes, Pindar, Hiero, Onatas, Æschylus, Hippocrates, Cimon, Herodotus, Phidias, Pericles—with Pericles begins a more recent character

(See Introduction, p. 28) — Ictinus, Thucydides, Sophocles, Polycleitus, Euripides, Polygnotus, Socrates, Myron, Callimachus, Plato, Scopas, Parrhasius, Zeuxis, Demosthenes, Deinocrates, Ptolemy Soter, Artemisia, Lysippus, Apelles, Archimedes, Ptolemy Philadelphus, Theocritus, Eratosthenes, Hipparchus, Apollodorus, and Anthemius.

PAINTINGS IN THE GREEK COURT.*

Three of the paintings on the wall of this court are intended to illustrate the Grecian mythology, comprising a few of those incidents of fable which led to a more extended development; and the fourth refers to the construction of the Parthenon, affording a combination of portraits of the leading personages of that period. These paintings are prepared and executed under the superintendence of Mr. George Scharf, jun.

The first subject, to the left on entering, is Olympus. The gods are assembled to celebrate the marriage of Peleus and Thetis, whilst Discord (Eris) is retreating with malice in her countenance, having cast the golden apple, inscribed "to the fairest," on the board. The central portion of the painting exhibits the Judgment of Paris, who is awarding the apple of Eris to Venus (Aphroditè). That goddess in return promised him the fairest woman in the world; and accordingly the right extremity of the painting is occupied by the elopement of Helen with Paris.

The painting to the right, above the statue of Laocoon, relates to the fall of Troy. On the left hand Thetis is seen presenting the divine armour to her son Achilles, and in the centre Priam is supplicating him for the body of his son Hector, who remains partly attached to the chariot wheel. Ajax approaches Cassandra, and the treacherous horse appears within the walls of the city. Menelaus leads his wife home to Sparta; and, on the extreme right, towards the Roman Court, Æneas, the son of Venus, is seen escaping with his father Anchises and the young Ascanius to Italy, where he became the founder of the Roman nation.

The painting opposite to Olympus is devoted to the infernal regions. In the centre, Orpheus is playing to Pluto (Hades), who is enthroned with his queen, Proserpine (Persèphonè). Their attendants and some of the tormented surround them, entranced by the melodious strains of the poet. Eurydice and Mercury, ready to transfer her to the regions of light, with Charon in his boat,

* These paintings are still in progress. The description has been taken from the cartoons in Mr. Scharf's studio.

form the right hand group ; on the opposite side Hercules appears carrying away Cerberus by main force.

The fourth painting, towards the Roman Court, relates to the government of Pericles, and the operations of Phidias. The great sculptor is represented in the act of exhibiting his model for the statue of Minerva (Athênê) to adorn the interior of the Parthenon, which appears in the distance almost completed. These figures, supposed to be stationed at the entrance of the workshop of Phidias, which is said to have been at the north-east extremity of the Acropolis, contains portraits of the most leading characters of the time. Among them Pericles, Aspasia, Socrates, Sophocles, Phrynicus, Herodotus, Thucydides, Pindar, Aristophanes, and Xenophon, a child, may be distinguished.

Proceeding onwards we enter the atrium under the gallery. The square Piers or Antæ from Eleusis, Priene, and other examples. The richly decorated ceiling is copied from the existing remains in the temple of Bassæ in Arcadia, and the Propylæa at Athens. The diagonal paneling or coffers adapted from the former. Upon the walls of this atrium have been arranged some of the finest specimens of Grecian bassi-rilievi ; the originals of the greater part of them are still to be seen at Athens.

The chief architectural feature of the Long Gallery is a model of the west front or posticum of the Parthenon.

The Model of the Parthenon.

This is intended to represent, as accurately as possible, the west front of the Parthenon, or Temple of Minerva, at Athens. The resemblance has been preserved, as far as a projection, necessarily limited by the large scale of the model, and placed against the side wall of the corridor, would admit ; in order to give an idea of the manner in which the resemblance has been sustained, we would remark, that the one column in relief represents the seventeen in the flank of the actual temple.

The scale of the model is two-ninths, or about 22¼ per cent. of the original size.

The Parthenon, sometimes called the Hecatompedon, was built under the administration of Pericles, B.C. 444. Ictinus and Callicrates were the architects, and Phidias had the general superintendence of the works. The cost of the building is supposed by Leake to have been 1000 talents, equivalent in value to about 700,000*l.* at the present day. The whole edifice was constructed

of Pentelic marble, with the exception only of the tiles, which were Parian, and it was completed B.C. 438.

The Parthenon was dedicated to Minerva (Pallas Athênê), the tutelary goddess of the Athenian state. The temple of a deity was considered as a residence, and the statue within the *cella*, or principal chamber, the symbol, or more than symbol of a bodily presence. The name of the Parthenon means literally the house of the virgin goddess. Within the cella stood the matchless statue of Pallas Athene, in gold and ivory (p. 29), one of the two greatest works of Phidias. The whole of the decorations of the building formed one great design, or sculptured poem in her honour, tracing out her connection with the soil of Attica, celebrating her chief exploits, and indirectly blending her glory with that of the people of whom she was the tutelary deity. The sculptures generally had reference either to the deity to whom the temple was dedicated, or to the state by whom it was erected. They may be divided into three classes. 1. The statues of the *Pediments*, the triangular spaces surmounting each end of the temple, which consisted of statues much beyond the size of life. 2. The *metopes*, or alto-reliefs, filling the square spaces between the pediment and the capitals of the columns. They alternate with other rectangular divisions on the same line, called *triglyphs*, because they are divided into three parts by grooves or channels. 3. The *frieze*, a band of bas-relief figures, representing a procession, which runs entirely round the top of the external wall of the cella. It may be seen in the model, high up behind the capitals of the columns, and a large portion of the frieze, the size of the original, extends along the west and north walls of this long gallery.

The extreme height of the Parthenon, including the base, was 64 feet; its dimensions 228 feet by 101; the columns, 8 at each end and 17 at the sides, were 34½ feet high, and 6¼ feet in diameter. The temple had a portico at either end.

The order of the architecture is Grecian Doric. Mr. Penrose's own words, in Murray's "Handbook to Greece," will best convey the thoughts of an artist and scholar:—

"In this temple an architecture which had gone on through centuries of refinement, until it culminated there, was combined with the work of the greatest sculptor Greece and the world ever produced; and unless we take into consideration this perfect union of these two arts, we cannot do justice to Greek architecture, much less the Parthenon. Painting also was there; and although we cannot thoroughly realise the part it played in the magni-

ficent diapason of the three sister arts, we dare not question its propriety."

The sculptures in the pediment represent, as Pausanias informs us, the contest between Neptune and Minerva for the soil of Attica. Unfortunately for us, Pausanias was scanty in his details of the Parthenon, because so many works then existed on that subject. Ictinus the architect had left an elaborate treatise on its construction; Polemo wrote four, and Heliodorus fifteen books upon the Acropolis of Athens. All these works have unfortunately perished.

A great deal has been written in modern times respecting the identification of particular figures in the western pediment. Unfortunately the greater part of the originals has been destroyed. There can be no question as to the main action upon the authority just cited. This represents the rival deities in the middle of the pediment, Neptune on the south and Minerva on the north; true to the relative positions of sea and land—the former with his weight thrown a little back towards the south, as though commencing to yield ground; the latter leaning slightly forward towards the north, and about to advance across his path; and thus, while the expression of actual collision is avoided, that of an advantage obtained is clearly rendered. The figure of Neptune is nude and more than eleven feet high in the original, and that of Minerva is, as usual, draped, and not much less in height. In their action they cross each other, and contrast with astonishing vigour with the regular lines of the architecture. On the extreme left is the beautiful recumbent figure of the river god Cephissus, more commonly but incorrectly called Ilissus.

Then Cecrops and Aglauros (the original group still remaining at Athens). Next a group consisting of attendants on Minerva, Pandrosos, Hersê, and others, with a female figure driving a chariot. Behind the chariot was Erechtheus. The horses' heads were close to the raised right hand of Minerva. On Neptune's left, *i.e.* southwards, was Amphitritê seated in a chariot drawn by sea horses, with a dolphin at her feet: Thetis stood behind the chariot. A group of four goddesses attendant on Neptune followed, the first having a child on ither side of her. Then Venus on the lap of Dionê, and Tethys, and lastly Ilissus and Callirrhöe—the corners being thus occupied by the local rivers, so that the whole pediment represented Attica.

The eastern pediment had reference, as Pausanias informs us, to the birth of Minerva. The entire centre, to the extent of thirty-

five feet, had unfortunately been destroyed before any delineation that has reached us was made. We can only describe them by the statues now in the British Museum. Hyperion or Day rises in the south—the left-hand corner. Next came the figure commonly called Theseus, but by Brönsted, Cephalus. Then the Seasons. The opposite angle was filled with the horses belonging to the chariot of Night going down. The figures next to these were the Three Fates.

The earliest drawings that we possess of the sculptures of the Parthenon are of the date 1674. When the Marquis de Nointel was in Athens, he employed a French artist, Jacques Carrey, a pupil of Le Brun, to make sketches of all the sculpture at that time visible upon the building. These drawings are still preserved in Paris, and they not only show the original arrangement of the figures, but include many statues that were afterwards destroyed. Sir George Wheeler and Dr. Spon visited Athens in 1676, and gave in their journals the first minute accounts of the ancient city. The buildings of the Acropolis were then almost in a perfect state, but in the year 1687, when Athens was besieged by the Venetians under Morosini, the Parthenon was shattered by the explosion of a magazine of gunpowder, caused by a shell, which dislodged many of the statues and destroyed the central part of the building. When the Venetians became masters of the city, Morosini endeavoured to remove the central statues in the western pediment; but, from want of sufficient means, and owing to the unskilfulness of those employed in the work, many of the finest fell as they were being lowered, and were dashed to pieces.

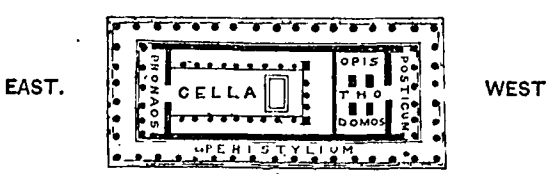
It has been supposed that there were originally no less than forty-four statues on these pediments; of these, thirteen fragments are now in the British Museum, and two occupy their ancient position on the temple. No more remain. Of the metopes, originally ninety-two in number, fifteen have been removed to London and one to Paris. One on the south side, west end, still remains at Athens; it is seen in the right hand-side of the model. The remainder, especially at the east and west ends, have been so extensively damaged or mutilated, as to render them unintelligible without careful study and minute examination. The original length of the frieze was five hundred and twenty-five feet; of this three hundred and thirty-five feet still remain, which, together with the drawings by Carrey, afford us a tolerably complete idea of the whole.

The extraordinary richness of decoration, of which the Doric

architecture is susceptible, cannot fail to be noticed. In fact, the architecture may be considered as a glorious frame for the sculpture contained within it. This specimen is very different from the many dry and hard copies of the architecture which were executed in the beginning of the century in London and other parts of the country, where either poverty of design, the want of funds, or the difficulty of introducing sculpture into ecclesiastical buildings, had limited the Doric, then so much in fashion, to a blank well-squared and plumbed frame-work of cold gray stone, in which no designer had ever dreamt of the many subtle refinements of curved lines, and surfaces of various inclination, with which the latest investigations have shown that the creative taste of the Greeks modified its otherwise too severe and rigorous forms.

The forms of the architecture have been copied with great pains from the most unquestionable data, derived from the building itself. For the sculptures, though these have demanded rather more from the hand of restoration, there is better authority than could have been found for any other ancient compositions. Indeed, the authority for these, derived from Carrey's drawings, and existing remains, is most complete and satisfactory.

It is impossible to arrive at equal certainty respecting the painting, or polychromatic decoration, as it is called. Thus much only is well established, that the whole, including the sculpture, was painted, to a greater or less extent.



Ground plan of the Parthenon.

The Parthenon stood on the summit of the Acropolis, at an elevation of about forty feet, or a little more, above the point where the spectator entered the inclosure of the citadel; namely, at the Propylæa.

Dr. Wordsworth calls it "the finest edifice on the finest site in the world, hallowed by the noblest recollections that can stimulate the human heart."

In the model, the eye is placed a little below the stylobate, or upper step on which the columns stand.

The west front, which first met the eye on entering, as we have observed, at the Propylæa, was not the principal entrance to the temple, but was called the *Posticum*. The *Pronaos* which gave access to the shrine was towards the east. The western door, which in the model is represented upon the wall behind the columns, opened to the opisthodomus, where was the public treasury (*See* Plan).

The group of sculpture in the pediment is the grand object in the front.

It will be observed that there are scarcely any but oblique lines in this composition; so that the contrast with the generally straight lines of the architecture is most effective. The smaller groups, called metopes, which fill the square compartments of the frieze, are composed in diagonal lines. They are much mutilated in the original, but their general disposition is clear, and they represent alternately combatants on horseback and on foot. They have been restored from authentic data kindly furnished by Mr. Cockerell.

The chief architectural refinements to which allusion has been made are the very delicate entasis, or curved outline of the columns.

In the model the shafts of the columns incline inwards, away from the perpendicular, about half an inch. There is a slight curvature in all the horizontal lines, both in the steps and entablature, also in the vertical surfaces of the architrave, frieze, &c. The steps also rise in the middle (speaking as before of the model) about the same quantity, viz., half an inch.

By these refinements great optical advantages are obtained, for the vertical lines would otherwise have appeared leaning outwards, and the horizontal lines bending downwards in the middle; or, to use the technical phrase, *sagging*. The theory of these adaptations is not very difficult to follow; but it would exceed our limits. We may refer to the work by Mr. Penrose (under whose direction the model has been constructed), published by the Society of Dilettanti in 1851, in which the whole subject is fully treated.

The frieze running along the entire east wall of this gallery, on both sides, and at the end of the Parthenon model, is of the same dimensions as the original Panathenaic frieze. The subjects are taken from the east and west ends of that building. They have been admirably restored by Signor Monti, and are finished in different degrees of colour, to suit the various theories entertained respecting the extent to which the ancients applied

colour to sculpture. The upper part of a Doric column from the Parthenon enables the spectator at a glance to perceive the difference of scale between the model and the original.

The side courts correspond to the stoæ of the Greek agora. In the side toward Egypt the half next the nave contains the names of statesmen and generals of northern Greece and the colonies in chronological order, beginning as before over the entrance into the nave.

The small court on the Roman side has the names of the worthies of Peloponnesus in the first division; and those of Attica in the second.

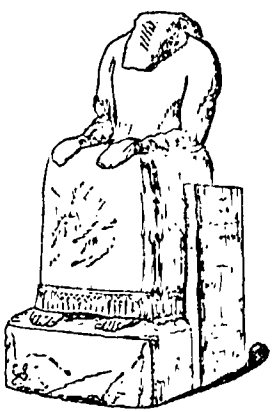
NTRODUCTORY OUTLINE OF THE PROGRESS OF GREEK SCULPTURE, TAKEN FROM ANCIENT AUTHORS, AND ILLUSTRATED BY EXAMPLES IN THE VARIOUS MUSEUMS OF EUROPE.

Olympian Jupiter.

At the fall of Nineveh, B.C. 606, Greek art was in its infancy. Egypt, on the other hand, could point to a long series of monuments and works of art retaining all their freshness and beauty, whilst the Athenians had scarcely attained the power of expressing the human form, even in its most ordinary variations. In Asiatic Greece, especially among the Ionians, the arts were far in advance, owing, perhaps, to their proximity to Assyria and Persia—countries whence so many of the refinements of life derived their origin, and with the inhabitants of which the Ionians maintained a constant intercourse and traffic. Egyptian art, ancient as it was at that period, had not improved beyond a certain point. The ruling principle amongst the Egyptians was to go on as they were, and the priests forbade any change in the representation of the human figure. Plato, when in Egypt, observed no difference in works executed 1000 years before and those actually in progress. The Egyptians possessed wonderful scientific knowledge, and were remarkable for their skill in geometry and astronomy. From them the Greeks acquired almost

all their practical experience in these matters, that is, after the commencement of sea voyages; and it is well known that in the early stages of civilisation intercourse is often carried on between distant nations beyond sea, whilst the inhabitants of an adjacent country are comparatively unknown. Such was the position of the Greeks with respect to Egypt and Asia Minor. All their earliest acquirements came from Egypt, and it was not till after their colonies had been settled in Ionia that direct Persian influence upon them can be traced. Nevertheless, at Sardis, and along the western coasts of Asia Minor, monuments of Assyrian origin existed long before the origin of Greek art. Assyria had thrown a strong influence over some parts of Lydia, in Asia Minor, which was carried far west by the Etruscans, who quitted that district and settled in the north-west part of Italy.

Statue of a Priest found at Nineveh.



Assyrian figure, found by Mr. Layard at Kalah-Shergát.

The Etruscans were celebrated workers in clay and bronze; and the ornaments and figures wrought by them on these materials are identical with the figures upon the bronze bowls and plates recently discovered by Mr. Layard at Nineveh. This has been singularly proved by a series of bronze embossed ornaments which belonged to a chariot found in Etruria (No. 422, A, B, & C), and confirmed also by many of the engraved mirrors and bronzes of Italy, when

compared with the metal works and engraved alabaster slabs of Assyria.

The beginning of art seems to have been the same in all ages, and amongst all nations. We have not now to consider theories—we must confine ourselves to facts, and begin at the period that is marked by actual records. By them we are convinced, that the early progress of art was very gradual. The first attempts at statuary were made in the material most easy to be wrought, such as wood and clay. The statues were little better than mere blocks, surmounted with a rude imitation of the human head. These were regarded as symbols of the Deity, and on particular occasions were decorated with fillets, and dressed in real clothes; for it was long before the sculptors attempted to imitate the folds of drapery in the material of their statues. These early figures remained for a long time destitute of any representation of action in the limbs. The arms hung down by the side of the body, and the legs were close together. The first attempts at suggesting free action began with the arms; and many examples still exist in which the arms are lifted from the body in bold action, whilst the legs remain scarcely separated.

Two statues brought by Mr. Layard from Nineveh (see opposite page) show how the early artists represented drapery, which consists of tight fitting dresses with neither crease nor fold, as appears by the unruffled edge of the borders. Primitive Greek statues of wood similar to these have been found having their limbs covered with variegated patterns as if woven, to suggest clothing. A female figure from one of the early Grecian vases is introduced here to show that the same style prevailed in the early stages of painting. The patterns of her dress are all marked with the most complete straightness and regularity of line.

Draped female figure from Painted Vase.

The very origin of painting was connected with portraiture, and the legend which preserves it, although commonly known, is so full of meaning that it may be cited in illustration. The daughter of a potter at Corinth named Dibytades was in love with a young man who was sometimes absent on long journeys. She, one evening when he was on the point of departure, observed the shadow of his profile cast on the wall by the lamp, and traced it with an outline. Her father afterwards filled the space within it with clay, and made a mould of it; and this lover's expedient thus became the

beginning of bas-relief also, but the art of expressing form and substance by a single line is a most difficult one, and the story invented by the ancients shows that they recognised the importance of this process as developing a distinct faculty, although Cleanthes seems to have been the first who allowed his work to remain in pure outline.

The first mention of the use of marble in statuary is in Pliny's account of Dipœnus and Scyllis. They were born in Crete during the Median empire, B.C. 580. They worked at Sicyon, and made statues of Apollo, Diana, Minerva, and Hercules. They used the white marble of Paros.

When Sardis fell into the hands of the Persians, B.C. 546, a still more direct influence of Persian taste was opened upon the western nations. About the same time the taking of portrait statues of the victors in the Olympic games was established as customary, and this series of honorary records contributed in no small degree to the perfection the Greeks afterwards obtained in the truthfulness of imitation. In these statues attention was devoted more especially to the body and limbs; the face was comparatively disregarded, for the man was to be recognised by his build, and the capacity of his limbs for action, in fact—answering—if one may speak of the different animals—to the jockey knowledge of the day. When in historical subjects the early statuaries tried to throw a feeling of animation into their faces, they could only do so at the mouth: the corners were accordingly turned up, which produced a foolish grin, perceptible in all the attempts of a primitive age. In the Ægina marbles, for instance, the wounded warriors have their smile manifestly subdued. Minerva again, whose presence in later art would have been characterised by a serious dignity, exhibits in that pediment a broader smile than perhaps any of the other figures.

In the early period of art the various gods were only distinguished from one another by their difference of dress, and particularly by emblems appropriated to them—as the thunderbolt, trident, caduceus, &c. Subsequently, both in sculpture and painting, their names were written upon them. But when the differences of personal appearance had obtained sufficient attention, and the hand of the artist had acquired power adequate to the imitation of these with accuracy, the written adjuncts were no longer necessary. Then Jupiter became distinguished by his full majestic person, Apollo and Bacchus by graceful and slender forms, Hercules by his robust frame, and Diana by her agile limbs; in short, every divinity acquired a peculiar personal appearance so

entirely distinct that attributes at last came to be comparatively of little importance, and in the best period of Greek art were very sparingly introduced.

BAS-RELIEF is the term applied to those sculptures in which the figures or objects project only partially from the flat surface; it is a style of sculpture which, unlike statuary, partakes of the principles of painting. Bas-reliefs of the earliest times almost invariably display their figures and animals in side view, whatever the action of these may be. The same is the case in the earliest vase paintings, where everything is profile, and painted an equal tint like the silhouette, which the Greeks called skiagraphs or shadow-paintings. This has close affinity to the effects described in the story of the potter's daughter, already narrated. The ancient Egyptian sculptures, from which the Greeks learnt so much, display the same peculiarity; it is perceptible also in the Assyrian basreliefs in the Assyrian Court, as well as in those in the British Museum. In many instances the workman has made great sacrifices in order to present each particular part in complete profile.

ALTO-RELIEF is similar to bas-relief in the figures being also arranged upon a flat ground, but they project more, and are in some parts entirely detached from the ground, as in the metopes of the Parthenon, seen in the model and frieze of the Theseum (Nos. 32 and 56).

Some of the earliest specimens of Asiatic Greek art are now in the British Museum. They are bas-reliefs, which decorated a square monument at Xanthus in Lycia, commonly called the Harpy tomb. The accompanying woodcut shows a few of the figures selected from two different sides.

The Harpy monument of Xanthus probably belongs to the 6th century before our era, and dates from about the period when Nineveh was destroyed. A smile may be discovered on every face, but the minuteness of the features, the exact details of the hands, creases of skin, and delicate folds of dress are carefully attended to in the original. The male figure sitting on a seat displays one peculiarity observable in all early profile representations. Although the face is presented sideways, the eye remains in full view. The same is the case in Egyptian and Assyrian sculpture. A coin with the head of Minerva in the accompanying woodcut evinces a

Early Coin of Athens, with the Head of Minerva. The eye represented in full, although the rest is profile.

like peculiarity. Although of a somewhat later date, chronologically speaking, it is of exactly the same stage in the progress

Portion of Bas-relief from the Harpy Monument, representing the Three Graces advancing to Venus.

Portion of a Bas-relief from the Harpy Monument, representing a Harpy bearing off one of the daughters of King Pandarus, and an armed man receiving a helmet from a seated Divinity, probably the Cretan Jupiter.

of the art. The mouth is represented smiling, and the eye full and strongly projecting.

Coins first consisted of rude lumps of metal, and were afterwards stamped on one side only with simple devices, such as a pomegranate or bird, helmet or flower. The device was afterwards improved into a head, generally of the patron divinity of the country or town where the money was coined, and at a subsequent period the clumsy mark of the hammer, visible on the earliest specimens, was exchanged for some emblem, or device, thus giving to each side of the coin a similar decoration. Portraiture of rulers was not introduced on coins before the reign of Alexander the Great, and he was at first represented as the god Jupiter Ammon, in which character he appears on a coin struck by Lysimachus. During the age of Phidias and Praxiteles, the most flourishing period of Greek art, some of the most beautiful statues of divinities were copied on coins, and occasionally groups of figures were added, so that by this means we can behold transcripts of many celebrated works which perished ages ago. This custom also prevailed in the time of the Roman emperors, but their workmen were too clumsy or careless to give an idea of more than the general appearance of the figures. Coins may fairly be called sculpture in miniature, and it is by their means that the famous Venus of Cnidos, the Palatine Apollo, and the Colossus of Rhodes are still preserved, although history too clearly narrates the exact circumstances of their destruction.

AGE OF PEISISTRATUS.

Peisistratus Ruler at Athens, Crœsus at Sardis, Tarquin at Rome, Amasis in Egypt, Cyrus in Persia, B.C. 560—490.

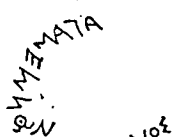
A very interesting specimen of bas-relief is to be seen in No. 59; representing a female figure mounting a chariot, it was found at Athens among the remains of one of the buildings that had been destroyed by the Persians, before the more celebrated edifices were raised. The peculiar texture of the sleeve and arrangement of the hair, together with the zig-zag folds of the drapery, are similar to many parts of the Xanthian monument. This bas-relief is probably of the time of Peisistratus. He was tyrant of Athens, and under his rule great advances seem to have been made in the fine arts; he encouraged art and literature in particular, founded many useful institutions, and erected several public buildings. The most celebrated among the latter was a temple dedicated to Minerva upon the Acropolis, which was called the *Hecatompedon*, that is, measuring 100 feet, because it measured exactly 100 feet one

way. Hipparchus, the son of Peisistratus, inherited his father's tastes, and was, according to some authorities, the first to collect the poems of Homer, and to arrange them in their present form; he was the founder of a public library, and exercised strong influence over the minds of his people.

Female Figure from the Temple at Ægina.

The art of the age of Peisistratus may be described as elaborate and hard, with a strong inclination to the pourtrayal of individual character. The features are sharp and rigid, and the hair minutely detailed. A peculiar wiry undulation is observable upon the tresses, and the braiding of the hair is very carefully imitated. The drapery hangs in long strait plaits, with zigzag edges, but a few of the folds are made to curve, as seen in the bas-reliefs last described.

Another sculpture of great interest, and in very low relief, is preserved in the Louvre; it represents Agamemnon, Talthybius, and Epeus. The figures have a very Egyptian character, and the names are written on the flat ground near them.

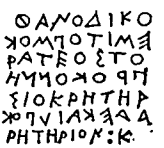


Writing occurs so frequently upon ancient monuments that the principal variations observable in the form of the letters may be noticed with advantage.

The form and value of the Greek letters underwent many changes, and dates at which these occurred have been accurately recorded in connection with historical events; thus the peculiar shape of a letter upon a monument may often be regarded as an indication of the age at which it was executed.

The earliest letters were very rude, being thin when scratched into clay or plates of metal; but when done with the brush, as we see on the painted vases, they were very coarse and blotchy. It would be foreign to our purpose to go into the history of writing in various countries, and it will suffice to mention, that in Assyria writing was traced in two different directions. All characters upon public monuments, inscribed in stone or metal, were written from right to left, as the Hebrews and some other oriental nations now wri[illegible]; but when the Assyrians wrote in the cursive style with a pen or brush, in a free and flowing manner, their lines passed from

left to right as with ourselves. The Greeks in very early times used both these styles *together*. They wrote in what is called the *Boustrophedon*, Βου-στροφη-δον, or ox-turning fashion; that is to say, that the lines ran in alternate directions, passing first from right to left, then from left to right, and next from right to left, and so on, moving, in fact, as the name implies, like an ox at the plough. The accompanying portion of an inscription written in this fashion will best explain the effect.



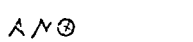
It is the commencement of the celebrated Sigean inscription, which in ordinary Greek characters and the later order appears thus :—

φανοδικο	
εμι τορμοκ	I am *the gift* of Phanodicus,
ρατεος το	the son of Hermocrates, of
προκοννη	Proconnessus, *he gave* a vase
στο κρητηρ	(cratêr) and a stand for it—
α δε και ὑποκ	and—
ρητηριον : κ	

A glance at the letters E and K will always indicate the course of the line by the direction of their branches. Many *boustrophedon* inscriptions are found on coins, and very frequently some of the names on earliest coins are written *retrograde*, that is, from right to left, although it must be borne in mind that the earliest die-sinkers rarely considered the reversal of their subject by the process of striking. The accompanying inscription is taken from a very early coin of Agrigentum, ΑΚΡΑΓΑΝΤΟΣ, where the last five letters of the name are written backwards.

A curious example of the union of the two directions may be seen in the bas-relief of a fine period of art, representing Orpheus, Eurydice, and Hermes. It is in the long gallery (No. 171). The name of Orpheus is written backwards, and all the letters are in very thin lines.

Two letters, equivalent to our K and F, the koppa Ϙ and the digamma Ϝ, fell into disuse before the finest period of Greek art, but they are found on inscribed tablets, and occur upon several coins. Koppa appears as the initial letter of Corinth and Croton, and the digamma commences the name Elis upon early coins in the British Museum. The famous chest of Cypselus, at Elis, which Pausanias saw and described, had *boustrophedon* inscriptions on it, besides others which he says were in winding characters difficult to be understood. The following are the early forms of the letters, Γ, Λ, Α, Ν, and Θ,



In the early ages of Greek writing, there was no separate form for the long vowels, that is, there was no *omega* nor *eta*. The letter H is very ancient, but in earlier times it had a different value; it served as an aspirate only, and was precisely the same as our letter h.

A very important inscription, an epitaph on the warriors who fell at Potidea, B.C. 432, is preserved in the British Museum. Its chief interest to us is that it affords a proof that the peculiarities just mentioned were, at that time, adhered to, viz., the H is used as a mark of aspiration, *omega* does not appear, and Ξ is represented by ΧΣ and Ψ by ΦΣ, the genitive termination ΟΥ is written simply O, and the dative cases are marked by the I *adscript*. As regards the mere shape of some of the letters, it may be mentioned that the Υ is very shallow at the top, Μ is wide spread, Ν has generally the first limb longest. The legs of the Α are remarkably short, the circle of the Φ is very low down on the stem, and the letter Ο is always small. The same peculiarity applies to the Θ, which is merely distinguished from the Ο by a small dot in the centre. The letters are placed exactly over one another, so as to prevent the possibility of any interpolation. The letter *omega* Ω was not introduced into public documents until 403 B.C., when Euclid was archon of Athens. At the same time the H was converted into a long E or *eta*.

During the Alexandrian period, leading changes again occurred. The Σ was altered into C, the angular form of the E abandoned for the circular ϵ, and *omega* Ω changed to a reversed Μ thus ⋀⋁.* These innovations first appeared on the coins of Antony and Cleopatra; they are not to be seen in the famous Rosetta inscription of

* See bas-relief at the end of this introduction, page 46.

Ptolemy IV., there the *alpha* is made like a reversed Y, thus ⅄. During the times of Hadrian, and the Antonines, purely retrospective ages, the better style of Greek characters was revived.

A very interesting monument of this period is an upright slab or stêlê, surmounted by an ornament called *fleuron*, sculptured with a full-length figure of a man, leaning on a stick, having a flask hanging at his side. A dog stands at his feet, and looks attentively up to him. It is supposed to represent Ulysses and his dog. The execution is hard, but very careful, and exceedingly interesting, as an Homeric subject (*See* No. 172).

Selinus, in Sicily, had also its distinct school of art. The metopes that were recently found at Selinus, and which are now at Palermo, are in very high relief, wrought in a rough material, coated over with plaster, and coloured so as to soften the appearance of the surface. The faces are presented in full, whilst the lower limbs are turned sideways. They closely resemble the large Assyrian figures that stand between the bulls on the outer walls of the Nineveh Palace. As the city of Selinus was destroyed by the Carthaginians, 409 B.C., these monuments must belong to a much earlier date; besides, the coinage after the restoration of the city displays a very different style.

ÆGINETAN AGE.

From the Battle of Marathon to the Battle at the Eurymedon, B.C. 490—466.

Ægina was remarkable for its elaborate style of art. It produced many workers in metal, a circumstance which probably influenced the character of its other manufactures, and caused that peculiar rigidity and formality of arrangement of figure which was known by the name of Æginetan. Two sculptors of Ægina, Callon and Hegesias, were especially celebrated, and Quintilian designates their style as Tuscan—a term which is also adopted by Pliny. There seems every probability that the terms Æginetan and Tuscan were applied to the same style.

The series of statues that formerly adorned the Temple of Minerva, at Ægina, mark an important step in the progress of the art. They consist of entire statues, smaller than life, which occupied the two pediments of the temple, and for their discovery we are chiefly indebted to Mr. Cockerell. Being extensive series of figures, intended to fill a space, the limits of which still remain, we have also an idea of their pictorial arrangement. These and the figures from the Parthenon pediments are the only instances of

Ægina Temple. B.C. 480.

an extensive range of Greek composition that we can refer to, as still existing. The arrangement of the statues in the western end closely resembles the paintings on vases of a contemporary period, which represent the same subject; the figures on the western side are also better preserved and more numerous than those on the eastern; yet the latter are larger in scale, and have, unfortunately been much destroyed. Their number has, in fact, been reduced to five. The figure of Minerva occupied the centre of the western pediment. She is taller than any other figure, as deities are when placed in comparison with mortals. Minerva is the only figure facing the beholder in an erect attitude, her feet are turned sideways; the rest exhibit all the variety of action during a conflict. Patroclus lies in the centre at the feet of the goddess. A most careful attention to nature is everywhere observable in these figures, and the anatomical accuracy of the muscles and joints, considering the period, is perfectly wonderful.

The figures of the east pediment are executed in a very superior manner to the rest. There is more largeness of style, and in some instances the veins are very delicately marked. The eyes and wounds were heightened by colour, and curls of wire attached to some of the beards.

A very important bas-relief, representing a warrior in full armour, was found at Marathon; the sculpture is in very low relief, highly finished, and richly coloured. The shape of the marble is upright, like No. 172, and it is additionally interesting from bearing an inscription with the names both of the artist and the person represented.

ΕΡΓΟΝ ΑΡΙΣΤΟΚΛΕΟΣ
ΑΡΙΣΤΙΟΝΟΣ

It has been transported to Athens, and is now preserved in the Museum of the Temple of Theseus.

The invasion of the Persians, involving the total destruction of the buildings on the Acropolis of Athens, was a most important event for the promotion of the arts in Greece. After the expulsion of the enemy the national glory had to be recorded, but the instant restoration of the temples was considered as due to the gods, both of necessity for the continuance of religious rites, and in gratitude for the assistance vouchsafed. It was resolved at once to repair those buildings which seemed the especial habitation of the protecting deities, and afterwards to erect new temples with every possible splendour and magnificence.

In 476 B.C., Cimon took possession of Scyros, an island in the

Ægean Sea, and here he found the bones of Theseus. In accordance with the direction of the oracle, they were conveyed to Athens, and received into the city with the same rejoicing and ceremonies as if the hero had returned alive. A grand temple-monument, called the Theseum, was erected to receive them; and this was probably the first great architectural work completed after the Persian devastation. The Theseum is built of Pentelic marble, and is raised on a gentle inclination. The size of the temple is small, but the beauty of its symmetry strikes the eye at once. The pediment formerly contained sculptures, of which now only the metal cramps and tenons remain. It has six columns at each end, and thirteen at the sides. The metopes of the west end remain unadorned with sculpture, but the cella or inner wall of the temple has a frieze of figures in high relief at the east and west ends. The former relates to the battle of the gods and giants, and the latter to the combat with the centaurs.

Theseum completed. B.C. 467.

All these sculptures still remain in their original position at Athens. Their transcripts in the British Museum are casts in plaster, which were procured by Lord Elgin.

This temple very probably formed the model for the Parthenon; it affords abundant proof of the original application of colour in decoration, both on frieze and metopes, but especially in the ornaments in the panelling of the ceiling. Some of these have been copied in the vestibule (p. 6) adjoining the Greek Court.

It is not known who were the sculptors employed upon the Theseum. The most celebrated names of this period were Ageladas, the master of Phidias, Onatas of Ægina, and Calamis.

ATHENIAN AGE.

From the Expulsion of the Persians to the death of Pericles, B.C. 466—429.

The sculptures of the Theseum display a wonderful advance beyond all previous attempts. No period during the whole course of Greek art, affords so striking an instance of sudden progress. Before this time every production was characterised by elaborateness and detail; here everything is at once displayed in the broadest manner. Instead of the minutely crisped hair, divided into little plaits, or separate locks, it forms a compact smooth mass, fitting almost close to the head, like a felt cap. The same peculiarity applies to the beard—a contrast indeed to the wedge-shaped beard of the Marathon warrior and some of the Æginetan figures. The

figures of the Theseum are remarkable for the horizontal divisions of the body, so disposed as to form three parts, whilst the upright lines are comparatively neglected. Some parts of the frieze are especially excellent. The anatomical display of the muscles of the back for breadth of treatment combined with accuracy of parts, deserve particular attention. The figures are all fleshy, but well-proportioned, and exhibit a totally different race of men from those we have previously looked at. The silence of writers, with the exception of Dodwell, upon their merits, is surprising, especially when we compare them with previous efforts, and bear in mind also that these works were produced *thirty years before the Parthenon.* The elegant combination, in one, of the human and the equine forms is seen in full perfection, again anticipating the Parthenon. Originally the centaur was represented as a complete human figure, joined to the body and hind-legs of a horse. Thus the centaur Chiron is described by Pausanias, on the chest of Cypselus. He also appears in this way on the more ancient painted vases. Another innovation in the Theseum deserves especial mention; it consists in the arrangement and execution of the drapery. Instead of the folds encircling motionless limbs, or hanging straight down, as before, they are made to flow and assume every variety of direction in accordance with the subject, and by their arrangement to set off the figure to the greatest advantage.

Centaur of the refined period of Greek art, from the celebrated statue in the Louvre, known as the Borghese Centaur.

A long dragging mantle behind one of the figures affords in its straight folds a fine contrast to the bold action of the limbs.

The formalities of the old style could not at once be thrown aside by all artists: indeed we shall have occasion to observe that with many the rigid elaborate peculiarities of Ægina maintained the preference. Several statues in European museums, with lingering archaisms, may be assigned to this period. The Minerva of Dresden (No. 29) shows great formality in the drapery, whilst the small groups wrought down the front of her dress are executed

with a freedom and spirit betokening a more advanced stage of the art. The celebrated Minerva also from Herculaneum

Centaur. Earliest mode of representation, from a painted vase. The name *Chiron* is inscribed near his head, in Greek letters.

(No. 60), exhibits the same arrangement of drapery and ornament, whilst the head and limbs are executed with a roundness and freedom evincing great power of workmanship, in spite of a determined adherence to the old style. The small Diana also from Naples (No. 75), exhibits the lingering influence of the archaic period. This little figure merits especial attention. The folds of her mantle and of the dress between the legs, are arranged like the Herculaneum Minerva, but on account of the stronger action of the figure these are violently swung on one side. This feeling is first perceptible in the Athenian bas-relief (No. 59), of a female mounting her chariot.

Although sculpture is the immediate object of our inquiry, it may be serviceable to consider the works of a very eminent painter, Polygnotus, who flourished at this period. He was also a sculptor, and assisted Micon in the decoration of the Theseum. In the description given of his paintings by Lucian we recognise many peculiarities already noticed in the sculptures of the Theseum, and perceive also that his pictures anticipated many of the excellencies which are now only to be seen in the Parthenon. Lucian particularly mentions the drapery wrought with the utmost thinness and delicacy; the parts, where necessary for the display of the limbs,

fitting close, while the rest remain loose and fluttering in the wind. Polygnotus seems to have been the first who threw expression into

Group from the western frieze of the Parthenon, showing a perfect example of drapery fluttering in the wind, technically called "flying drapery."

the countenance; he opened the mouth and displayed the teeth; for hitherto, whether smiling or not, the lips were closely compressed. The beautiful blush which suffused the skin of Cassandra in his picture at Delphi, obtained numerous admirers. He appears from all testimonies to have been a great ideal painter, and his figures were always invested with a peculiar stateliness or propriety of bearing.

We now enter upon the Periclean age, during which the fine arts attained an excellence never at any other time equalled. All circumstances combined to produce this wonderful result.

Pericles first appeared in public life 469 B.C., in the same year that Socrates was born, and his primary object seems to have been to render Athens the most brilliant city in the world, not only for power, but for the display of the arts and cultivation of literature.

Of all buildings on the Acropolis the Parthenon was the most important and the most beautiful; it was commenced by Pericles in 444 B.C., and was adorned with the master-

pieces of sculpture and reliefs executed under the entire superintendence of Phidias. A new theatre called the Odeon was also built for musical performances during great festivals, and this, together with the Parthenon, was completed between 445 and 437 B.C. The Propylæa, or entrance gates to the Acropolis, were finished somewhat later—between 437 and 431 B.C. The Erechthēum, which had been destroyed during the invasion of Xerxes, was to have been splendidly rebuilt, but the outbreak of the Peloponnessian war impeded its progress. Besides the display of architecture upon the Acropolis, extensive series of sculpture were employed in the decoration. No fewer than three statues of Minerva, by the hand of Phidias, were visible upon the Acropolis: one of ivory and gold, forty-seven feet high, within the Parthenon; a second of bronze, called the *Lemnian* (so called because it was dedicated by the people of Lemnos), which Pausanias considered superior to all other works of Phidias. Lucian awards the same praise; he especially admired the beauty of the face. This statue was remarkable for being inscribed with the name of the artist. It was also called the *Callimorphos*, expressing beauty of form. The third, a bronze colossus, called Minerva *Promachos*, which stood between the Propylæa and the Parthenon. It was so conspicuous that the crest of the helmet and point of the spear were visible from the sea, beyond Peiræus, but it was not finished when Phidias died. This Minerva *Promachos* was between 50 and 60 feet high. It represented the goddess holding up both spear and shield in the attitude of a combatant, and was made of the spoils of Marathon. A more particular account of the architecture of the Parthenon and its external sculptures belongs to pp. 6—11. We may here refer to the description of an eye-witness living more than 1600 years before our time, for an account of the first-mentioned statue of Minerva wrought in ivory and gold. Pausanias beheld this famous work as it stood within the Parthenon, raised on a richly sculptured base, and protected from injury by a railing of bronze. He gives the following particulars:—

"The statue of Minerva is of ivory and gold, and upon the cone of the helmet there is a sphinx, and upon the sides there are griffons; the figure is erect, and in a tunic, which falls down to the feet.

"It has a Medusa's head in ivory upon the breast, and a Victory four cubits high: she holds a spear in her hand, and has a shield at her feet, and at the bottom of the spear there is a serpent, which is supposed to be Ericthonius; the history of Pandora's birth is represented on the pedestal."

The same sculptor, Phidias, left the most renowned proof of his great excellence in the colossal Jupiter at Elis, also formed of ivory and gold. Pausanias, in his travels, preserves a minute account of this statue with all the sculptures connected with it. The description is so illustrative of the extent to which various subjects were formerly combined and arranged, as to render it impossible for us to omit it altogether.

"The god is sitting upon a throne, and is made of ivory and gold; he has a crown of olive upon his head, and an image of Victory in his right hand, which is also made of ivory and gold, being adorned with a wreath and a crown: he has a polished sceptre in his left hand, inlaid with a great variety of metals; bearing an eagle at the top of it: his sandals and his robes are of gold, adorned with various animals and flowers, particularly with lilies. The throne is of ivory and ebony, enriched with precious stones; it is embellished with the figures of animals, intermixed with paintings. There are also many statues; amongst which are four Victories, in a dancing posture, at each foot of the throne: there are two others also affixed near the sandals of the god: and near to the foremost feet of the throne are represented Theban infants torn away by sphinxes; under which are Apollo and Diana shooting the children of Niobe. The feet of the throne are connected by four fillets; in that which is in front there are seven statues, the eighth being lost, nobody knows how. They represent the ancient gymnastic exercises; and the figure having the head encircled with a wreath, from the beauty of his person, is thought to be Pantarces the favourite of Phidias, who gained the victory among the youths in the Olympic games. The rest of the fillets are adorned with the images of the heroes that accompanied Hercules in his expedition against the Amazons; the number of his companions is twenty-nine; among which Theseus is especially distinguishable. The throne is not only supported by the feet before described, but by pillars of the same dimension with the feet and placed between them. The entrance between those pillars is defended by a surbase, one side of which is coloured with azure; but the other three are adorned with paintings by Panæus the brother of Phidias; among which is Atlas supporting the heavens and the earth, and Hercules ready to assist him; there are likewise Theseus and Pirithous, with the images also of Ancient Greece, and of Salamine holding an ornament of the upper part of a ship in her hand; a representation of the combat of Hercules with the Nemean

Lion; and the insult of Ajax upon Cassandra; and Hippodamia the daughter of Œnomaus, with her mother; Hercules looking upon Prometheus in chains, and Achilles supporting Penthesilea, whilst she is breathing her last: and two of the Hesperides carrying the apples committed to their charge. Upon the top of the throne, over the head of the statue, Phidias has introduced three Graces on one side, and three Horæ on the other. Upon the base, which is under his feet, are golden lions, and a representation of the battle of Theseus against the Amazons: and upon the plinth, which supports the whole mass, is represented in gold the Sun mounting his car. There are also Jupiter and Juno, and Mercury embracing one of the Graces, with Vesta embracing Mercury: Cupid receiving Venus as she is rising out of the sea; and the Goddess Persuasion putting a crown upon her head. There is also Apollo with Diana, Minerva and Hercules. In the farther part of the plinth are Amphitrite and Neptune, and the Moon driving a horse: not far from the statue a brass vase of oil, with which they anoint the statue, in order to preserve the ivory, which unless this precaution were taken might suffer in that damp situation." * Though Pausanias is dissatisfied with the dimensions of the statue as described by others, he declines giving any himself.

Plutarch also bears an important testimony to the excellence and estimation of these Athenian sculptures; he says, to quote the words of an old translator, "the works of Pericles are the more wonderful because they were perfectly made in a short time, and have continued so long a season. For every one of those which were finished up to that time seemed to be very ancient, touching the beauty thereof: and yet, for the grace and continuance of the same, it looketh at this day as if it were but newly done and finished; there is such a certain kind of flourishing freshness in it so that the injury of time cannot impair the sight thereof. As if every of those foresaid works had some living spirit in it, to make it seem young and fresh: and a soul that lived ever, which kept them in their good continuing state."

Besides these great and authentic productions of Phidias at Athens, which have escaped the ravages of time, we may point to some excellent fragments in the collections of Italy. We recognise fine examples of his school, if not exactly of his time, in the large bas-relief of two combatants and horse, No. 34, and The Orpheus and Eurydice (No. 171).

* Sir Uvedale Price's translation.

Alcamenes, a pupil of Phidias, was celebrated for his groups in the pediment of the temple at Olympia and his statue of Venus in the gardens.* Some portions of the Olympian sculptures were discovered in 1820, and are now in Paris.

Calamis has been already mentioned in connection with Onatas of Ægina before Phidias. He made a statue of Apollo *Alexicacus* (the warder-off of evil), dedicated by the Athenians to commemorate the cessation of the plague in which Pericles died. Many persons suppose the now celebrated statue—the Belvedere Apollo (No. 252)—to be a copy of this work of Calamis. According to Quintilian there was somewhat of hardness in his execution, but much less, it appears, than was to be seen in that of Callon and Hegesias, which was almost Tuscan in manner. Calamis produced only one statue of ivory and gold; his most celebrated work was a bronze figure of Sosandra. This was one of the masterpieces of antiquity. He was especially celebrated in representing the horse, and it is not improbable that we see much of his work on the Parthenon. His group in memory of Hiero, which he produced in conjunction with Onatas, had obtained him much celebrity even before the commencement of the Parthenon.

Polycletus, of Argos or Sicyon, stands pre-eminent as a sculptor. He executed many fine works in bronze, and is remembered as having on one occasion overcome Phidias. Several artists, Phidias among them, competed to produce a statue in bronze of an Amazon, for the temple of Diana at Ephesus. That of Polycletus was preferred before them all. The beautiful statue from the Vatican (No. 302), is probably a copy of it. His *chryselephantine* (that is, gold and ivory) statue of Juno at Argos was the admiration of all antiquity. It seems to have called forth his peculiar power of exhibiting the female form in its full maturity. The head of this statue is recognised upon the coins of Argos. Pausanias gives the following account of it:—

"The goddess is represented sitting upon a throne: the figure is of ivory and gold, and was made by Polycletus, and is of a very extraordinary magnitude: she has a crown upon her head, upon which are most elegantly represented the Graces and the Hours:

* Probably this Venus was draped as the Dione (No. 3), or in the gem by Glycon, where Venus sits on a marine horse. The older form of the goddess appears on the reverse of a coin of Bruttium, in which she is represented, attended by Cupid, riding on a *hippocamp*, (or horse with body terminating in a long curved fishy form) and on a coin of Pyrrhus, King of Epirus.

she holds a pomegranate in one hand, and a sceptre in the other, upon the top of the latter is the image of a cuckoo."—(Pausanias, b. ii., ch. 17).

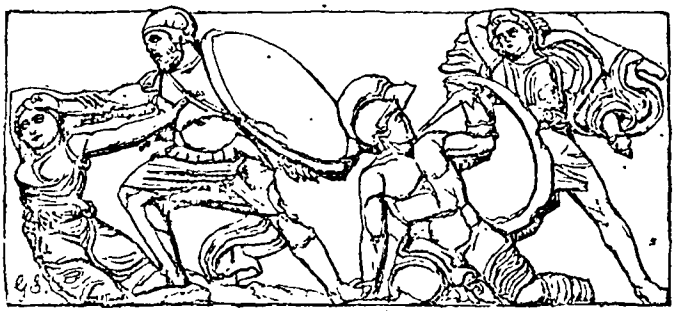
"But the statue of Æsculapius is not above half as big as that of Jupiter Olympius at Athens; yet this also is made of ivory and gold, and was executed by Thrasymedes, a Parian. He sits upon a throne, holding a staff in one hand, with the other upon the head of a dragon; a dog is reclining at his feet: and upon the throne itself are represented, in relievo, some of the heroic actions of the Argives, as of Bellerophon's killing the Chimæra, and of Perseus cutting off the head of Medusa."

Polycletus made a statue of a manly youth holding a spear. This was so much admired for its symmetry that it became the standard of proportion, and was called the canon. Another figure of his was quite in contrast. It represented an effeminate youth tying a fillet round his hair. Polycletus is said to have been the first to throw the weight of the body on one side, resting on one leg; but this peculiarity is clearly visible in the frieze of the Parthenon. He also made a figure of a man in the act of using the strigil—an instrument used in the baths and represented hanging on the tree of No. 4. This statue, called *Apoxuomenos*, obtained much celebrity in later times from the interest taken in it by the people of Rome when it was brought into their city. Polycletus was also an architect, and his theatre, one of the largest of ancient times, still exists at Epidaurus. Pausanias thus alludes to it:—

"But among the Epidaurians there is a theatre in a temple, which, in my opinion, deserves more than anything to be inspected. For the theatres of the Romans, as they surpass others, which are to be found in any part of the world, in their ornaments, so likewise they surpass in magnitude that which is to be seen at Megalopolis in Arcadia. But, for harmony or beauty, what artist will take upon him to contend with Polycletus? For Polycletus was the artificer of this theatre, and of the round edifice."

Myron, a native of Eleutheræ, worked chiefly in bronze. He delighted in minute and elaborate imitations of natural objects. His animals were much sought after, and he is famous for a statue of a Discobolus, or man hurling a quoit or discus, which has been mentioned by Quintilian. (See No. 4.) He appears to have very much adhered to the old style, especially in elaborating the hair, a peculiarity again alluded to by Quintilian. He made statues of *Pentathli* and *Pancratiastæ*, which were no doubt accurate representations of nature. Callimachus, the inventor of the beautiful foliage

peculiar to the Corinthian order, was also remarkable for minute study and extraordinary finish. He is said to have spoiled his works by over-elaboration. He was therefore called Catatêxitechnos (Κατατηξιτεχνος), and Cakizotechnos (Κακιζοτεχνος), because his work was frittered away in the minute finish of unimportant details. Myron was called *Operosus* by Ovid, an epithet perfectly



From the Frieze of the Temple of Apollo at Phigaleia.

applicable to one chiefly accustomed to work in brass. Quintilian also described him as producing a greater degree of softness and

From the Frieze of the Temple of Apollo at Phigaleia.

delicacy than Calamis. Callimachus made a beautiful lamp-stand of Corinthian style, which was seen by Pausanias, in the temple of Minerva-Polias on the Athenian Acropolis.

The sculptures of a provincial temple in Arcadia are, on account of their reference to this time, worthy of attention, but as far as art is concerned, it is scarcely possible to perceive any con-

nexion with this period. We are expressly told by Pausanias that the temple of Apollo Epicurius at Bassæ was constructed by Ictinus, one of the architects employed upon the Parthenon. The site corresponds exactly with the present remains of the temple at Phigaleia, the frieze, which is now removed to the British Museum, was made to decorate the interior of the temple, and the figures are in almost as strong relief as those on the frieze of the Theseum at Athens. The execution is very unequal: in a few parts it is excellent, but generally inadequate to the composition; it is sometimes even clumsy, and deficient in feeling. The original composition is very unlike any works that have reached us of the Periclean age. There is a fatness in the forms, the attitudes of some of the figures seem ignorantly copied from the temple of Theseus; and there is a remarkable degree of flourish, in drapery upon the background, introduced merely by way of ornament and to fill up the wide spaces left between some of the figures. Such waving draperies are only to be seen with the same effect upon some of the Etruscan engravings on bronze mirrors and cistæ. These curved lines of drapery on the Phigaleian marbles are the more strangely contrasted with the straight lines observable in the tunic of some figures, on account of the wide-stretched limbs. (See accompanying woodcuts.) The display here of *flying drapery*, as it is technically called, is rather one of mere curved lines than of modelled folds, such as may be seen in the Parthenon (page 28). A small series of figures belonging to this epoch next claims notice. It formed the frieze of the little temple of wingless Victory (*Nikê apteros*) attributed generally to the time of Cimon. Many separate portions were transported to England before the temple itself was discovered, as it lay hidden among the masses of blocks at the entrance to the Acropolis. The costume and equipments of many of the figures show the combatants to be Greeks and Persians, the latter characterised by the Asiatic cap, the braccæ, a peculiarly formed shield,* and a large bow-case. They are very spirited in design and full of action. The drapery is thrown across the limbs with great effect, and when floating away from the figures is disposed in large finely curved lines much simpler than those in the sculptures of Phigaleia. Several portions of the frieze have been lately discovered at Athens, and are here in casts No. 57, but the Persian costumes are better to be seen in the British Museum.

* See also a very interesting little terra-cotta in the Bas-relief Gallery (No. 124.)

The coinage of Athens underwent considerable change at this period. The profile head of Minerva, with the full eye and sharp features, was supplanted by the more mature type suggested by the great statue of Phidias. We now find the helmet surmounted by a more lofty crest, a griffin on either side, and four horses issuing forward above the vizor. The cheek pieces are turned up, in order to display more fully the beauty of her hair and face, clearly the identical peculiarity of the Farnese Minerva (No. 17); and, as similar statues exist elsewhere, we may assume them all to be taken from the renowned *chryselephantine* production.

Coin of Athens, showing the head of Minerva after the time of Phidias.

AGE OF THE PELOPONNESIAN WAR.

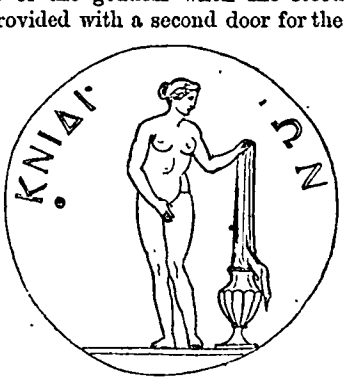
From the Death of Pericles to the Accession of Alexander the Great, B.C. 429—336.

An important change in the tendency of the plastic art manifested itself in the age succeeding Phidias. The beauty of the human form as developed in the gods and heroes of the Parthenon, the well-trained youths contrasted with the heavier centaurs, and all the richness and loveliness of female grace and proportion, displayed with propriety by Alcamenes and Polycletus in the Venus, Juno, and Amazons, —gave way to productions of a more sensual tendency. Socrates, the philosopher—a statuary also—was the last who executed a group of the three Graces covered with drapery. A few instances of the clothed Graces of early art may still be seen in bas-reliefs and upon coins of Germa, in Galatia, and Athens—perhaps copied from the very group of Socrates; but it was Praxiteles, the great Athenian sculptor, who first ventured to unveil the charms of the goddesses, not even sparing the mother of love herself. Praxiteles, it is said, being commissioned by the Coans to make a statue of Venus, displayed two, one draped according to the usual custom, and the other perfectly nude.

The Graces, draped, from the famous triangular altar in the Louvre.

He gave his employers the choice, and they preferred the draped one. The people of Cnidos purchased the novelty, and placed it in a separate temple, where it was the wonder of all beholders. So great was its attraction, that people undertook long voyages for the sole object of seeing it, and Eumenes, king of Pergamus, offered to forgive the Cnidians an enormous debt if they would only transfer the statue to him. Numerous are the stories told of persons falling in love with it, and elaborate descriptions of the figure, and of the mode in which it was displayed, may be found in the Dialogues of Lucian, who lived in the age of Marcus Aurelius. The general appearance of the statue may be traced on an imperial medal of Cnidos, although it has unfortunately been very much obliterated. The position of the left hand was the same as that of the Medici Venus; the right hand held some drapery, which fell over a vase standing by her; the face wore a gentle smile; and the whole expression was supposed to indicate the appearance of the goddess when she stood before Paris. The temple was provided with a second door for the purpose of admitting visitors to a back view of the figure. (Lucian. *Imagines et Amores.*) This beautiful work of art was carried at a late period to Rome, and eventually to Constantinople, where it is recorded to have perished in one of the fires which consumed the Lausium.

Reverse of a coin of Faustina, with the statue of Venus, draped, probably the Venus of Cos.



Coin of Cnidos, with the celebrated statue of Praxiteles.

Venus and the Graces were not the only divinities represented with greater freedom. Bacchus, hitherto a grave and full-bearded personage, clothed in long robe and mantle, was converted into a joyous youthful figure, in all the bloom of adolescence. Cupid, also, assumed a fuller and more mature shape. The beautiful fragment in the Elgin room of the British Museum, and the torso here (No. 203), are illustrations of the changes alluded to.

MÆNADES, OR BACCHANTES, BY SCOPAS, FROM A RELIEF IN THE VILLA ALBANI AT ROME.

Scopas, a native of Paros, whence the finest marble was obtained, a material chiefly employed by him, obtained great celebrity for

Bacchante, or Mænas, by Scopas, from a bas-relief in the British Museum.

his figures of Nymphs, both of the sea and of Bacchic circles. He seems to have delighted in subjects which admitted the combination of lovely female form with enthusiastic expression and wild-tossing drapery. Some of his Mænades are frequently repeated in ancient art. He is also looked upon as the author of the famous statues representing Niobe and her children, (Nos. 187).

A famous Apollo, by Scopas, in long drapery, playing the lyre, was placed by Augustus in a temple at Rome, in gratitude for his victory at Actium. The statue appears on coins of Augustus and Nero, inscribed: "*Ap. Act.*" and "*Palatinus.*"

The Mausoleum constructed by Artemisia, at Halicarnassus, about

350 B.C., was regarded as one of the seven wonders of the world. A square base, adorned with columns, supported a pyramid of twenty-four steps. On the summit stood a chariot and four horses. The entire height of the monument was 104 feet. The friezes were enriched with sculptures by Bryaxis, Leochares, Scopas, and Timotheus. The bas-reliefs in the British Museum, brought recently from Halicarnassus, are supposed to have formed a part of this monument. If so, the sculpture (No. 129), from Genoa, must be likewise a portion, as it seems identical in every respect. Artemisia erected this tomb to the memory of her husband, Mausolus. She displayed extreme grief at his death, and is said to have mingled his ashes with the wine she drank. From this edifice every monument of funereal splendour is called a mausoleum.

The works of a painter, Aristides, exercised great influence upon the art of sculpture at this period. He was celebrated for his power of conveying expression; and seems to have excelled in those subjects which display the passions of human life. Anguish, longing, pity, and bodily suffering were all represented by him with a reality never seen before, and works of sculpture from his period seem to have been selected with a reference to the capability of such exhibition. The pictures of Aristides were sold at enormous prices, but his colouring is described by Pliny as harsh and crude.

Silanion, the bronze statuary, seems to have imbibed the taste of Aristides. Portraiture and expression were his chief points of excellence. A Jocasta by him, represented dying, was very popular on account of the expression of the features being heightened by an infusion of white into the metal of the face, producing a deathlike paleness. His portrait of the statuary Apollodorus, was so complete, that one might see in it the hesitation and dissatisfaction of a man who frequently destroyed his own works.

MACEDONIAN AGE.

From the Accession of Alexander the Great to the Destruction of Corinth by Mummius, B.C. 336—146.

The only direct influence that Alexander exercised upon art, seems connected with his decree that three artists alone should represent him; or, in other words, that he would sit but to three of them. These were Lysippus, the sculptor, Apelles, the painter, and Pyrgoteles, the gem-engraver. Lysippus introduced a new school of art. He is said to have made his figures taller than his predecessors; for, after the time of Polycletus and Myron, the head appears to have been made large in proportion to the body,

perhaps from the same motive that influenced Raphael, namely, to display the expression more powerfully. Hence a certain statue of Hephæstion, by Lysippus, was attributed by many to Polycletus. Lysippus was very rapid in the execution of his works; he gave his figures a more slender and compact form, and said that, hitherto, men were represented as they were, but he would make them as they should be. The personal appearance of Alexander seems to have had great influence upon the art of his period. It is traceable in almost every heroic figure; a reference to his busts, Nos. 22 in red,* will show that the hair sprung from above the forehead in two large locks, divided in the middle, and that the rest of the hair fell full and snaky around the face; the eye also, was full and round, a peculiarity also to his relations Ptolemy and Lysimachus. The same is to be seen on his coins and those of his successors, where his portrait was actually introduced. From this time the portraits of rulers appear upon their coins, with their names inscribed around them; the reverse of a coin was still occupied with the insignia of the town in which it was struck, and the names of the magistrates. Lysippus bestowed great pains upon the hair of his figures. He made a large statue of Hercules reposing on his club, which was copied in marble by Glycon, and placed in the baths of Caracalla (No. 317). A colossal Hercules, at Tarentum, in which the hero was seen reposing after his labours, was another of his works; this was afterwards represented in a gem. A fine bronze equestrian figure of Alexander the Great, found at Herculaneum, is now at Naples, and another statue of the same hero, with all the characteristics of Lysippus, which was discovered at Gabii, may be seen in the Louvre. He also made an extensive series of large equestrian statues representing Alexander, surrounded by all his generals. Perhaps the most satisfactory evidences of the sculpture of this period, may be seen in the frieze which adorns the monument of Lysicrates (No. 320). It was erected at Athens, about this period, and inscribed with the name of the archon, whose date is well known, B.C. 335. The composition is very spirited, but the execution,

Alexander the Great, on a gold coin, enlarged from the original at Oxford.

* See Portrait Gallery, No. 22.

judging from what remains, slight in the extreme. The two grand colossal figures (Nos. 318 and 319), which now stand on the Monte Cavallo, at Rome, were evidently copied in the Augustan age, from similar statues of bronze. The elaborate curls and horn-like projection of the hair, indicate the Alexandrian period. This is further borne out by the small head, projecting brow, large eye, full neck, and violent expression of countenance. The limbs tapering down to the extremities, are very different in treatment from the known works of Phidias; there is, however, a noble breadth about the chest, and in the division of various parts of the body. As copies from bronze they show some affinity to the famous Belvedere Apollo (No. 252), which exhibits a strength of expression in the countenance unusual, as we have seen, before the time of Aristides; the snaky separation of the curls, also, will be distinguished from the elaborations of Myron, which were more in fine wavy lines, like the Bearded Bacchus (No. 382). The snaky elaborations of Lysippus are visible, not only on the Monte Cavallo figures, and the Apollo, but on coins of Pyrrhus and Mithridates.

At Rhodes, Chares of Lindus, who was a scholar of Lysippus, executed the famous Colossus of the Sun. It was the largest of a hundred colossi of the sun in the same island, and known as one of the seven wonders of the world. The height of this statue was 105 feet; it was made of bronze, and occupied twelve years in the construction. It cost 300 talents, and was completed, B.C. 280. Fifty-six years after its erection, it was overthrown and broken. The fragments lay on the ground, 923 years, when they were sold to a Jew of Emessa, who carried them away on 900 camels. An oracle had forbidden the Rhodians to restore it. Pliny says that few men could embrace its thumb; the fingers were larger than most statues, and the hollows within the broken limbs resembled caves, within which might be seen huge stones inserted for the purpose of giving additional firmness. There is no authority for the belief that its legs extended over the mouth of the harbour. The head of this statue, surrounded by rays, is still to be seen on the ancient coins of Rhodes.

Coin of Rhodes, with the head of the Sun, probably that of the celebrated Colossus.

The imposing group, or scene (No. 350), of Dirce and the Bull is also a Rhodian work, executed by artists born at Tralles. The head of the boy, sitting on the base in front, belongs to the style of art displayed on the coins of Rhodes. The subject was popular,

because it was allusive to filial piety, and seems to have been often treated.

The Laocoon (*No.* 16), perhaps the most celebrated of all works of art, was made by three Rhodian artists, and is described by Pliny, who saw it in the palace of the emperor, Titus; it was most probably wrought in his time, for Pliny's narrative implies that it was a novelty. Another artist, Pyromachus, of Pergamus, obtained great renown for his statue of Æsculapius, which was placed in the splendid temple of the deity in that place. No. 90 is possibly a repetition of this statue. He also executed a series of bronze statues to celebrate the victories of Attalus over the Celts. The famous Dying Gladiator (*No.* 309), and the so-called Paetus and Arria, of the Villa Ludovisi, may be copies in marble from the bronze statues of Pyromachus. Attalus dedicated them at Athens, where they were seen by Pausanias on the Acropolis.

A peculiar innovation or affectation of antiquity remains to be mentioned. Its existence cannot be clearly traced before the Macedonian age, and first occurs on coins of Antigonus and his son Demetrius Poliorcetes, Alexander II., and Pyrrhus, King of Epirus. These peculiarities in sculpture only appear in bas-relief. The hair of the figures is generally arranged in some very old-fashioned manner, the beards are pointed, and the faces devoid of expression; the costume likewise is imitated from the oldest examples, but the difference is chiefly apparent in the drapery.

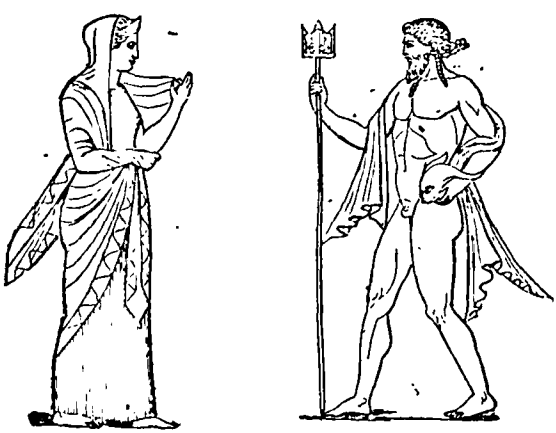
Coin of Alexander II., King o Epirus, from the British Museum

In early art, when the powers of imitation were struggling into existence, the artists observed nature minutely, and carefully treasured her most essential principles; the laws of gravitation and simplicity of action in particular. Their figures were clumsy, the feet kept cautiously together; and even in sitting figures the knees were not separated, before the time of the frieze of the Theseum. The hands in the same way performed their functions naturally and without affectation, a peculiarity belonging also to Giotto and the early Florentine school of painting: but in this Macedonian time, the hands are twisted and strained in a manner that seems almost impossible, and the figures holding drapery, cups, or sceptres, exhibit the utmost affectation in action.

In drapery, when hanging down, the actual weight keeps it straight; and when plaited, as was frequently the case, a zig-zag edge would be produced, but the Macedonian artists bestowed upon their pretended antique figures a remarkable kind of twirl, such as no drapery in fact could possibly assume. (See the accompanying woodcuts.)

Flying drapery, in the same way, was thrown out in a direction contrasting with the figure, but retaining upon it all the regular and formal zig-zag lines peculiar to the most tranquil hanging examples. This *pseudo* or false style will be recognised in the puteal of the Capitol (No. 61), and the bas-relief of Victory and figures in front of a temple (No. 134).

The figures on the Sosibius Vase (No. 213), are remarkable, as affording an instance of the two styles combined, two of these figures being the pseudo-archaic treatment, whilst the rest display the rich and free style of the Mænades of Scopas. A similar combination may be observed on a Roman coin of Claudius, where the goddess Spes is bestowing a flower upon a group of soldiers;



Juno and Neptune, from the celebrated Puteal of the Capitol, showing the false treatment of drapery.

Spes is represented with all the formality of dress and attitude peculiar to an old statue, whilst the soldiers are in the free bold style, with good composition according to the advanced state of the art. Greek sculpture, from the time of Lysippus, underwent little

change as long as the country remained free. Political events soon engrossed attention, and the increasing power of the Romans prevented the Greeks from undertaking any great works for the sake of art alone. In the year 146 B.C. Mummius completed the conquest of Greece; he destroyed the Achæan league; and, on the capture of Corinth, dispersed all the works of art there, selling some, and sending the rest to Rome. From this period the history of Greece must be sought in that of Rome. Greece became a mere province, and her inhabitants willingly exercised their talents and industry for their new masters. Few sculptures can be pointed out in Rome which neither have a Grecian origin nor were executed by a Greek chisel. Many Roman sarcophagi, adorned with rough transcripts of some Hellenic glory, still bear Greek inscriptions in a very late form of character, but all originality had passed away. The feeling with which they wrought could only be that which is experienced under compulsion of working for others; in which case, whatever the excellence or success may be, it would only contribute to a glory not their own. When Hadrian erected a chryselephantine statue of Jupiter at Athens, he employed an Athenian artist, but the celebrity remains with the monarch alone who devised it; the name of the sculptor was not recorded, or has been long since forgotten.

So degraded did the Grecian chisel become, that sarcophagi of Pentelic marble, covered with figures and ornaments, were shipped in vast quantities to the metropolis of the world, having all but the heads of such figures as were destined to be portraits completely finished. These were touched off and the inscriptions added by some resident mason. Hundreds of such sarcophagi are still to be seen; and among them, instances do occur in which the tablets and faces of the principal persons remain blank. It is probable, therefore, that these specimens remained unsold.

Grecian Bas-relief of very late times, from the British Museum, showing the debased forms of the Greek characters, especially ϵ for E, C for Σ, and ω for Ω, (see page 22). The remains of mortality exhibited beneath the inscription afford a striking contrast to the graceful personifications of death of purer Greek times, as seen in statue No 24 in the Greek Court.

Ειπειν τις δυναται
Σκηνος λιποσαρκον
Αθρησας, ειπερ ὑλας
Ἡ θερσειτης ην ω
Παροδειτα;

Oh passer-by! what discernment will enable one to tell whether these fleshless bones belonged to a handsome youth like Hylas, or to an ugly man like Thersites?

NOTE.

The names of mythic personages, generally met with in translations of the classics, are not the same as the Greeks themselves used. We are mostly accustomed to follow the Roman nomenclature, but, as the Greek seems coming into fashion, it has been added to each statue, whenever different from the Roman.

The long vowels are marked with a circumflex.

ROMAN.	GREEK.	ROMAN.	GREEK.
Æsculapius	Asklêpios.	Minerva	Athênê.
Aurora	Eôs.	Mors	Thanatos.
Bacchus	Dionysos.	Neptune	Poseidôn.
Ceres	Dêmêtêr.	Pax	Eirênê.
Cupid	Erôs.	Pluto	Hadês.
Diana	Artemis.	Pollux	Polydeukes.
Discordia	Eris.	Proserpine	Persephonê.
Fates	Moirai.	Saturn	Kronos.
Faunus	Satyros.	Seasons	Horae.
Flora	Chloris.	Somnus	Hypnos.
Furies,	Erinnys or Erinnyes.	Sol	Hêlios.
Graces	Charites.	Tellus	Gê.
Hercules	Hêraklês.	Venus	Aphroditê.
Juno	Hêrê.	Vesta	Hestia.
Jupiter	Zeus.	Victory	Nikê.
Luna	Selênê.	Vulcan	Hêphaistos.
Mars	Arês.	Ulysses	Odysseus.
Mercury	Hermês.		

Where a statue or bas-relief is inscribed with the artist's name, I have in almost every instance given a copy in *facsimile* of the shape and *comparative size* of the letters, as much of the genuineness of an inscription depends on these particulars.

The exact dimensions of the sculptures are given in English feet and inches, and tenths of inches. The restorations are noted, as far as possible, from my own inspection and the best published authorities.

Each description in the catalogue contains a reference to the chief works in which the sculpture has been engraved. A more complete list of these works, with observations on their relative value, will be found at the end of the Roman catalogue, together with a series of notes on the various collections of sculpture throughout Europe.

G. S.

Terminal Bust of Homer, in the British Museum.

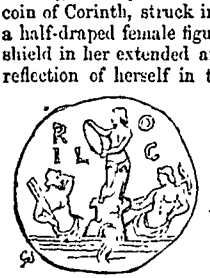
GREEK COURT CATALOGUE.

1. VENUS VICTRIX (APHRODITÊ).

Heroic statue of Parian marble. From the LOUVRE. Discovered in the island of Milo, the ancient Melos, in 1820.

CALLED VENUS OF MILO. One of the finest statues that has ever been discovered. It may be regarded as the utmost extent to which grandeur of form can be united with feminine beauty. The latter characteristic fully pervades every portion of this majestic figure; and if the magnificent Juno, whom the Grecian artists never presumed to denude, had chosen to unrobe herself, we may imagine that such would have been the appearance of her person. Fully developed, it is notwithstanding graceful. On turning to other branches of art for illustration, we find amongst ancient gems and coins numerous figures in a similar attitude. Some are explained by the writing upon them. A similar statue found at Capua stands immediately at hand (No. 2). It will be seen that the general style of the figure and drapery is the same. The left foot rests upon a helmet, which is broken away in the statue No. 1. On the reverse of coins of Vespasian we often see the figure of a Victory with the lower limbs only draped; her left foot raised on a helmet, and writing in a large shield, which she rests on her left knee. The coins inscribed VICTORIA AVGVSTA. A bas-relief of a

similar subject may be seen on the *Bas-relief Gallery* (No. 22), which, although of very late Roman times, sufficiently illustrates the attitude. A brass coin of Corinth, struck in the reign of Septimius Severus, exhibits on the reverse a half-draped female figure exactly like the one before us. She holds a large shield in her extended arms, and seems to be in the act of looking at the reflection of herself in the polished surface. The same figure, on a smaller scale, evidently a statue, to be seen on coins of the same city, mounted on a rock between two marine deities, personify the two harbours of Corinth, Lechæum and Cenchrea. Strabo says that the temple of Venus stood upon the summit of the Acrocorinthus, and that, immediately below, was the small fountain of Peirene, which appears to be issuing from the rock in the coin. This figure of Venus is probably the goddess of the temple erected at the time of the colony founded by Julius Cæsar. The Romans always boasted their descent from Venus, through her son Æneas; and Julius Cæsar regarded her as his tutelary divinity. Under these circumstances, it is easy to perceive how the original figure of Victory without wings became in later times associated with the beloved of Anchises and the captivator of Mars, under the denomination of *Venus Victrix*. Venus triumphant with the apple, after the decision of Paris, forms a very different subject, and is generally treated with much less dignity.



Brass Coin of Corinth, in the British Museum, showing the Statue of Venus Victrix.

M. Clarac (Louvre Cat.) conjectures from a fragment discovered at the same time, that her hand originally held an apple. Some incline to groupe the figure with a second as the Venus of Capua, (No. 2). Others regard it as a Victory alone, inscribing with the right hand upon a shield resting upon the knee, so frequently represented on Roman coins, and seen in a fragment of very late art (No. 22). The statue is formed of two blocks of the finest Parian marble, and no attempt has been made at restoration. The arm was originally distinct from the rest of the figure. See a coin of Faustina the younger, inscribed VENERI VICTRICI, published by Visconti, vol. viii. (Mus. Chiar.), tav. B, No. 3.

Engraved in Bouillon, pl. 11; Clarac sur la Statue (showing an inscription with name MÆANDROS on the base); Clarac. Cat. pl. 107, No. 232, bis; Clarac, Musée, pl. 340; No. 1308. Musée Français, vol. 2.

Dimensions: Height, 6′·8″·1.

2. VENUS VICTRIX OF CAPUA.

Heroic statue of Greek marble. From NAPLES, and found in the Amphitheatre at Capua.

In the Naples collection a Cupid has been added in plaster from traces of feet remaining on the base in the original marble. The arms of Venus are modern restorations in wood. This is a noble half-draped figure with a frontlet, either an original Greek work or at least from such a model. Compare No. 1, and the coin of Faustina there referred to.

Engraved in Mus. Bor. iii. tav. 54; Millingen, ii. 4, 5; Comp. Clarac, Venus Victrix de Milo; Clarac. Musée, pl. 598, No. 1310; Neapels, p. 33, No. 98; Gerhard, Ant. Bildw. pl. 10.

Dimensions: Height, 6′·7″·0.

3. DIONE.

Statue, life size, from the BRITISH MUSEUM. Found at Ostia, among the ruins of the baths of the Emperor Claudius, in 1776.

The original statue is in two pieces of marble imperceptibly joined at the lower part of the body within the drapery. The polish is admirably preserved. It is one of the finest female statues known. It closely resembles a figure of Venus on a bronze medallion of Lucilla standing at the edge of the sea, surrounded by Cupids, one of which is leaping into the water. A similar subject in painting is described by Winckelmann.

Restorations: Left arm, right hand, and tip of the nose.

Engraved in Ancient Marbles, Brit. Mus., Part 1, pl. 8; Vaux's Handbook, p. 166; Specimens Dilettanti Soc., vol. i. pl. 41; Clarac. Musée, pl. 595, No. 1302.

Dimensions: Height, 6'·6"·8.

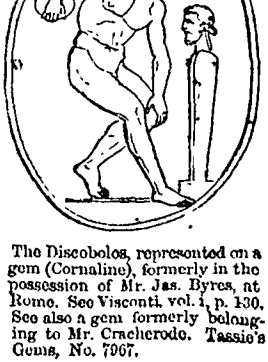
4. QUOIT-THROWER (DISCOBOLOS) IN ACTION.

Statue, life size, of Pentelic marble from the VATICAN. Found at Tivoli, in Hadrian's Villa; Gerhard says, on the Via Appia.

This statue accords exactly with Pliny's and Lucian's description of a statue by Myron. There is an inscription on the trunk of the statue—

ΜΥΡΩΝ ΕΠΟΙΕ

It seems to be a later addition. Many repetitions of this figure have been found; one is in the British Museum; but it has been entirely gone over with a modern tool, so that nothing of the original surface remains. A *strigil* hangs on the trunk above the inscription, and indicates the locality as devoted to the public games.—(*See* Visconti, M. P. C. Note, p. 130, of vol. i.) The repetition in the Palazzo Massimi is the most perfectly preserved, and was found in Villa Palombaro on the Esquiline. The few restorations in the figure were judiciously made by Angelini. Guattani, Febrajo, 1784. Mon. Ined. Described also by Visconti, Mus. Pio Clem. in note, vol. i. p. 130. The body is bent violently forward, and the right arm holding a quoit or *discus;* the young athlete seems in the very act of hurling the discus, difficult for the artist to seize, but here rendered with consummate art. The strigil was an instrument used by the ancients to remove the sweat from their limbs after the bath. The athletes exercised naked, and employed perfumes and bathing to great excess.



The Discobolos, represented on a gem (Cornaline), formerly in the possession of Mr. Jas. Byres, at Rome. See Visconti, vol. i, p. 130. See also a gem formerly belonging to Mr. Crachorode. Tassie's Gems, No. 7967.

Quintilian says, Book II. ch. 13, "What so distorted, and yet so finished, and nicely wrought as Myron's quoit-player (*Discobolos*)?

Should one find fault with this posture, as not natural, would he not betray his ignorance, because it is the novelty and difficulty of framing such an attitude of body, that makes it so much admired and valued?"

Lucian, also, in his dialogue called *Philopseudes*, or, The Liar, describes the figure in the following manner: "The discus-player (δισκεύοντος) bending down, as if about to throw, and looking towards the hand that holds the discus, with one knee bent, as if prepared to rise after the cast. That is the Discobolus, the work of Myron."

Lucian lived in the time of Marcus Aurelius, and was originally educated as a sculptor. He possessed, together with his practical knowledge, an excellent taste, and the few scattered allusions to art that are to be found in his writings deserve especial attention. Fea observes, justly, that without a sight of this figure it would be impossible to comprehend the words of Lucian.

Restorations: The arms, right leg, and head, which latter should have been turned backwards, as in the example in the Palazzo Massimi.

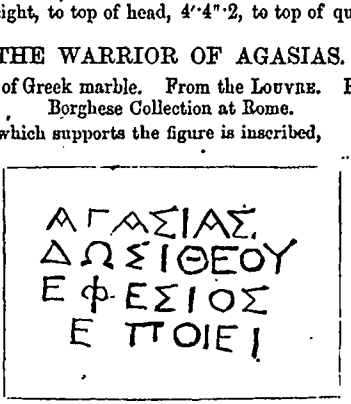
Engraved in Mus. Pio Clem.; Bouillon, vol. ii. pl. 18; Pistolesi, vol. vii. tav. 9; Mus. Nap. No. 121. Compare Vaux's Handbook, p. 168; Dilettant. Specimens, vol. i. pl. 29; Bunsen, vol. ii. pt. ii. p. 242; Guattani, Mon. Ined. 1784. Musée Français.

Dimensions: Height, to top of head, 4′·4″·2, to top of quoit, 5′·2″·8.

5. THE WARRIOR OF AGASIAS.

Life size statue of Greek marble. From the LOUVRE. Formerly in the Borghese Collection at Rome.

On the pedestal which supports the figure is inscribed,



This hero, vulgarly called the *Fighting Gladiator*, was found at Antium, on the sea-shore, during the pontificate of Paul V., where, a century previously the Belvedere Apollo had been discovered (No. 252). It was commonly called the Borghese Gladiator, but no known statue of a gladiator is represented perfectly nude, as we see in this heroic figure. It is most probably an imitation of a bronze of the Macedonian period. The parts of the body are long-drawn, and much divided. None of the compact fulness or results of bodily training observable in the age of Phidias can be recognised here. It is very similar to some of the outstretched figures in the sculptures from Halicarnassus (No. 129), but, more particularly, in those now in the British Museum. The Duke Blacas has, in France, a beautiful little bronze found in Dauphiné, representing a hero naked, with a helmet on his head, in a

similar attitude to this statue, and is supposed to be Deiphobus defending himself against Ulysses on the night of the taking of Troy. The hair is short and curly as in the Discobolus and other gymnasts.

Restorations: The entire right arm, and the right ear, are the only modern portions of this valuable work of art.

Engraved in Bouillon, vol. ii. pl. 16; Maffei, tav. 75; Clarac. Cat. pl. 117, No. 262; Villa Borghese, st. 7, No. 10; Clarac. Musée, pl. 304, No. 2145. Musée Royal, vol. 2.

Dimensions: Height, from left foot to head, 5′·0″·0.

6. JUNO—FARNESE.

Statue heroic of Grechetto marble. From NAPLES. Previously in the Farnese Collection at Rome.

Finati (Mus. Bor.) attributes this statue to the finest period of Greek art.

Engraved in Mus. Bor. vol. ii. tav. 61.

Dimensions: Height, 6′·11″·1.

7. NAID.

Statue, life size, of Greek marble, from the LOUVRE. Formerly in the collection of Cardinal Fesch.

Half reclining, resting her left arm upon the urn, where the water was intended to flow, and thus to supply and decorate a fountain at the same time. The head is antique, but did not originally belong to the statue. It has nothing of the character of a water-nymph about it. The body is full and large, but deficient in suppleness. The drapery thrown over the left knee is very artificial, and not like the antique treatment.

Restorations: The feet, part of the drapery near them, the urn, and, most probably, both hands.

Engraved in Clarac. Musée, pl. 348, No. 1333; Clarac. Cat. p. 336, No. 901.

8. APOLLO.

Of Bronze. From NAPLES. Found in Pompeii.

Engraved in Mus. Bor. vol. viii. tav. 60; Clarac. Musée, pl. 484, No. 935.

9. MERCURY (HERMES).

Sitting figure, life size, of bronze from NAPLES, found at Herculaneum in 1758, August 3rd.

The forms, according to the criticism of John Bell, are all beautiful, soft, and flowing. The figure inclines gently forward, represented as in a moment of deep meditation; the countenance fine, pensive, with infinite sweetness of expression; the hair admirably disposed, the limbs round, full, yet most delicate. The right leg is partly extended, the palm of the hand rests on the block of marble sustaining the person, while the other lies carelessly on the left limb, which, bending from the knee, recedes backwards. The feet and ankles are firmly modelled, and the wings are exquisitely delicate. A fragment of the caduceus remained in the right hand. The wings upon his ankles, peculiar to Mercury, were called *talaria* and *pedila*. The rose beneath the

sandal is a beautiful emblem of the light and rapid action of this divinity: it indicates that he, as the messenger of the gods, is borne through space without touching the ground.

Engraved in Mus. Bor. vol. iii. tav. 42; Ant. Ercolano, vol. vi. tav. 29; Bronzi, vol. ii. tav. 29; Clarac. Musée, pl. 665, No. 1522; H. B. 176.
Dimensions: Height, 3′·6″·3.

10. FAUN (SATYR) REPOSING.

Statue. From the VATICAN. In the Braccio Nuovo. Formerly in the Palazzo Ruspoli.

The repetitions of this statue are so numerous, that Winckelmann counted no less than thirty existing in Rome alone. A second statue of this subject was seen in the Palazzo Ruspoli, it was discovered in the Villa Cassia and considered very fine; the head was crowned with a pine branch.

Engraved in Mus. Pio Clem. vol. ii. tav. 30; Pistolesi, vol. iv. tav. 30; Bunsen, vol. ii. part 2, p. 91; H. B. p. 410.

11. COLOSSAL FEMALE FIGURE—SITTING WITH RIGHT ELBOW ON KNEE.

Ariadne, from DRESDEN, formerly in the Chigi Collection.

The nose, right arm, and breast modern; the head has certainly been turned from the original position. A similar statue engraved in the Giustiniani Gallery, vol. i. tab. 142. Le Plat calls it Agrippina. Ranked as a Niobid by Clarac.

Engraved in Becker's Augusteum, vol. i. No. 17; Le Plat, No. 35; Clarac. pl. 584, No. 1263.

12. FAUN (SATYR) REPOSING.

Statue, life size, of Pentelic marble; from the CAPITOL, at ROME. Found in 1701, near Lanuvium, the modern Civita Lavinia, a villa of Marcus Aurelius. Placed by Benedict XIV. 1753 in the Capitol. It was formerly in the Villa d'Este.

Standing, and with no other vestment than the *nebris* or goat-skin, which envelopes his body, this young Faun, with his legs crossed and his left hand on his hip, is leaning upon a tree, and seems to be resting after his exertions on the flute, still in his right hand. The grace pervading the whole figure, and the style of the *nebris*, indicate its original composition for bronze. The many repetitions also lead to the opinion, that it is taken from some favourite work of ancient popularity, perhaps the famous bronze Satyr of Praxiteles, which obtained the name periboëtos, *περιβοητος*, the far-famed or much-talked-of.

Restorations: The left arm, and a portion of the right. The nose has been clumsily restored, and mars the expression of the countenance.

Engraved in Mus. Cap. vol. iii. tav. 32; Bouillon, vol. i. pl. 55; Mori. vol. ii. Sala Grande, tav. 16; Mus. Nap. No. 50; compare a similar statue in Vatican; another known in the Palazzo Ruspoli. Musée Français. Bunsen, vol. iii. part 1. p. 251.
Dimensions: Height, 5′·7″·6.

13. SCYTHIAN (GRINDER). SHARPENING HIS KNIFE TO FLAY MARSYAS.

Known in Italy as the ARROTINO. Statue, from FLORENCE.

The figure is entirely naked, with the exception of some drapery thrown over his left shoulder. He kneels on the right knee, and sits at the same time on a small rock. He has both moustache and tuft under lip. The countenance is barbarian. (See a remark of Zannoni, vol. iii. p. 266, "that in the finest antique works the most egregious errors may also be detected.") The meaning of this statue has been ascertained from various groups on sarcophagi and coins, where a similar figure appears, as the slave about to execute the commands of Apollo after he had vanquished Marsyas in a musical contest. Apollo played upon the *cithara* and Marsyas upon the flute. The Muses, who were the umpires, decided in favour of Apollo. The figure of Marsyas bound, and hanging to a tree, is a frequent subject in ancient sculpture. Two specimens of life size are in the Florence Gallery. See fragment from Berlin, No. 73.

Restorations: Some fingers of both hands, and that portion of the knife between his right hand and the stone for sharpening.

Engraved in Gall. di Firenze, vol. i. pl. 37; Maffei, tav. 41; Clarac, Musée, pl. 543, No. 1141.

Dimensions: Height, 3'·0"·9, by 3'·3"·9.

14. DANAID.

Half-naked female raising a vase, which is supported by a pedestal encircled with ivy. Statue from the VATICAN. Found among the ruins of the forum of Præneste, modern Palestrina, which seems to have been richly adorned with sculpture, for numerous statues of a Roman epoch were found in the same place. Mus. Pio Clem. vol. i. p. 76.

The half closed eyes express weeping. The face is turned towards the vase, (Text, Mus. Pio Clem. p. 32.) The hair is gathered up in a peculiar manner very unusual in the antique. Compare a draped female figure holding a similar vase. The Danaides were the fifty daughters of Danaus, brother of the king of Ægypt, who had fifty sons. Ægyptus requested the daughters of Danaus in marriage for his sons, which was agreed upon; but on the wedding night the brides murdered their husbands. The Danaides were punished in Hades by being compelled everlastingly to pour water into a sieve. This subject has much engaged the artists of antiquity. Compare Pistolesi, vol. vi. tav. 25.

Engraved in Mus. Pio Clem. vol. ii. tav. 2; Pistolesi, vol. v. tav. 56; Clarac. Musée, pl. 760, No. 1856; Bunsen.

Dimensions: Height, 4'·8"·7.

15. VACANT.

16. LAOCOON AND HIS SONS.

Group, heroic size, in Grechetto marble, composed of six blocks; from the VATICAN. Found in the ruins of the Palace of Titus, contiguous to his baths at Rome in 1506, during the pontificate of Julius II. Many fragments of a similar group were also found in the same baths.

The man who discovered this group was buried in the Araceli church and honoured with an inscription recording the event on his tomb. This

group is the most powerful in expression amongst all the antique works of art; they are generally characterised by placidity and the selection of those moments in an event which admit of calmness and repose. A repetition of the head of Laocoon, now at Brussels, is seen in No. 391. "It has been said that the head of the Laocoon in the Vatican did not belong to the statue, but there is not the slightest trace of any separation between the head and the body. The arm in terra cotta is excellent, but over the right ear is a flat projection, which had evidently some connection with another part of the group."—MS. Journal, Rome, April 25th, 1844. Laocoon, the son of Priam and priest of Apollo, devoted to his country, used his utmost endeavours to prevent the wooden horse which contained the Greeks destined to ruin the Trojans, being brought within the walls of Troy. To convince his countrymen of the hollow treachery of the machine, he struck it with his lance. Whilst about to sacrifice, he was attacked by two serpents sent against him by the gods who had destined the fall of Troy. The serpents first surrounded his two sons, and then enfolding themselves round the limbs of the unhappy father, destroyed them in one knot upon the altar of the god he is supposed to have disobeyed. Mengs, in criticising the antique statues, pronounces this and the Belvedere Torso as the only existing examples of the sublime. The next merit he awards to the Apollo and the Warrior of Agasias. Flaxman says (p. 134) that in the faces of the dying Achilles and Laocoon, pain and death produce nothing like distortion; the elevation of noble minds is seen in their sufferings (p. 230). Laocoon and his sons is a work composed in a noble concatenation of lines, in three principal views. The children's appeal to the father, and the father's to the gods, is highly pathetic. The convulsed rise of the youngest from the ground is the most electric circumstance in the whole sentiment.

"It is not with the agonies of a man, writhing in the pangs of death, that we sympathise, on beholding the celebrated group of Laocoon and his sons, for such sympathies can only be painful and disgusting; but it is with the energy and fortitude of mind which those agonies call into action and display. For though every feature and every muscle is convulsed, and everywhere contracted, yet the breast is expanded and the throat compressed, to show that he suffers in silence."—*Payne Knight on Taste, quoted by Sir Charles Bell*, p. 191.

Restorations: The restorations to the figure of the elder son are the right hand, the extremities of some of the toes, and the back of the head. To the younger son, the right arm and the base of the right foot. The right arm of the Laocoon and part of the chest (right pectoral muscle and omoplat) and shoulder were wanting, so that the actual motion of the arm could not be inferred; a projection on the head shows that the hand must have touched it, and the general opinion seems to be that the arm was thrown more back and contracted. The arm was restored from a model by Girardon. Fra Gioan Angelo restored it in terra cotta, very similar to the attitude of Girardon. Baccio Bandinelli's design may be seen in his marble copy in the Florence Gallery.

Engraved in Mus. Pio. Clem. vol. ii. tav. 39; Bouillon, vol. ii. pl. 15; Maffei, tav. 1; Pistolesi, vol. iv. tav. 101; Musée Français; engraved by Marco da Ravenna, inscribed MRCVS RAVENAS, the only work on which his name is written at length.—Bartsch, vol. xiv. page 269, No. 353; Clarac. Musée, pl. 834, No. 2092; Bunsen, vol. ii. part 2, page 147.

Dimensions: Height, to head of Laocoon, 5′·9″·8. To top of hand, 6′·10″·7. Younger son, 3′·7″·9. Elder son, 3′·10″·8.

17. FARNESE MINERVA (ATHÊNÊ).

Greek marble statue, heroic size, from NAPLES, formerly in the Farnese Palace at Rome. Said to have been found at Velletri, and sold for 36,000 piastres. Commonly called the FARNESE MINERVA.

The arms are modern, and the flaps of the helmet have also from certain indications been restored. John Bell admired this statue greatly : very similar to Mr. Hope's statue (Dilett. vol. ii. pl. 9). The right hand probably held a Victory, and corresponds with the Pausanias description of Phidias's statue. From the want of finish upon the serpents behind, it must have stood in a niche. Cavaceppi, vol. i. tav. 1, gives an exactly similar statue, which he calls Pallas, Albani. Compare also the ancient head of Minerva on coins of Athens, page 17, Introduction.

Coin of Athens, showing the head of Minerva, with the helmet introduced by Phidias.

Engraved in Dilettanti specimens, vol. i. pl. 25, and vol. ii. pl. 9 ; Clarac. Musée, pl. 458, No. 851 A. Mus. Bor. iv. tav. 7 ; Neapels, p. 41. No. 118.; H. B. 161.

Dimensions : Height, 6'·11″·2.

18. MINERVA (ATHÊNÊ.)

From ROME.

Commonly called MINERVA MEDICA, and supposed to have been found in the temple of Minerva Medica, but Bartoli states that it was discovered near the church of S. Maria sopra Minerva. Formerly in the Palazzo Giustiniani at Rome, and afterwards belonging to Lucien Bonaparte, from whom it was purchased by Pius VII. for the Vatican. The beauty and dignity of this work seem to have been derived from the celebrated statue in the Parthenon by Phidias ; but it exhibits several important differences. The form of the helmet is not that of Phidias always seen upon the coins of Athens, but the shape peculiar to those of Corinth ; hence the form shown in the accompanying illustration, was called *Corinthian*. The serpent at her feet shows a close connection with the description left us by Pausanias. Gerhard supposes it to have been the principal statue of the temple in which it was discovered.

Coin of Corinth, with head of Minerva (Athênê).

Restorations : The right arm and hand, with spear, fingers of the left hand ; the drapery has suffered much by some modern chiselling over it.

Engraved in Pistolesi, vol. iv. tav. 28 ; Clarac. Musée, pl. 465, No. 875 ; Galleria Giustiniani, vol. i. No. 1 ; Bunsen, vol. ii. part 2, p. 91, No. 23.

Dimensions : Height, 6'·10″·3.

19. SLEEPING FAUN (SATYR).

Statue, heroic size, of Parian marble, from MUNICH. Formerly in the Barberini Palace at Rome. Commonly known as the BARBERINI FAUN.

A work of the best period of Greek art, and well deserving the careful attention of all sculptors; it may be attributed to the age of Scopas and Praxiteles, and probably adorned the Mausoleum of Hadrian, for it was found in the immediate neighbourhood of Castell Sant' Angelo, at Rome, where it may have lain since the year 537, when statues were hurled down upon the Goths by order of Belisarius. This statue was sold about 1814 to the prince royal of Bavaria for 3000*l*. It was restored in stucco by Pacchetti. (Elgin Marbles report, p. 55). A bronze statue from Herculaneum is very similar to this, in respect to attitude. Ant. di Ercolano, vol. vi. tav. 40.

Restorations: marked in Maffei.

Engraved in Glyptothek Catalogue, No. 96; Maffei, tav. 94; Bunsen; Clarac, Musée, pl. 710A, No. 1723; Meyer.

Dimensions: Height, 6′·1″·7. From knee to back, 4′·8″·8.

20. YOUTH.

Bronze statue at FLORENCE. Found at Pesaro in 1530.

Presented by Alessandro Barignani to Francesco Maria, Duke of Urbino. A young athlete. Called by Clarac, Bacchus. Compare with the bronze youths of Rome and Berlin. The common name given to this figure at Florence, is L'Idolo.

Engraved in Galleria di Firenze, vol. ii. pl. 93; Clarac, Musée, pl. 680, No. 1591.

Dimensions: Height,

21. JASON.

Of Parian and Pentelic marble, the chief part of the statue of the latter material. From MUNICH. Formerly in the Braschi Collection at Rome. It was discovered in the villa of Hadrian, at Tivoli.

A similar statue to the one now in the Louvre, No. 164. The head, which is antique, is not a portion of the original figure; it is of a different marble, and another style. This statue may be a repetition of one of the Argonaut figures, sculptured by Lycius, the son of Myron. Head younger and hair more flowing than in No. 25. The shoe is attached upright against the rock, under his right foot. Marble much corroded.

Restorations: Part of cheeks, the lower lip and chin, both arms, the right leg, and front of right foot.

Engraved in Glyptothek Catalogue, No. 150; Clarac, Musée, pl. 814, No. 2048.

Dimensions: Height,

22. DIANA (ARTEMIS) OF GABII.

Statue, life size, of Parian or Grechetto marble. From the LOUVRE. Formerly in the Villa Borghese, and discovered among the ruins of the ancient city of Gabii.

The goddess is in the act of adjusting her mantle, and closely resembles the character and appearance of Artemis in a relief of the Villa Albani at Rome (Zoega, tav. 104), where she is drawing the bow of vengeance against the children of Niobe. A similar figure at Rome in the Pamphili collection (Clarac, Musée, pl. 573, No. 1227).

Restorations: The nose, the right hand, the left sleeve, and a small portion of the elbow, the right foot to the ankle, and half the left leg.

Engraved in Bouillon, pl. 21; Villa Borghese, Mon. Gab. No. 32; Clarac. Cat. pl. 112, No. 246; Clarac. Musée, pl. 285, No. 1208. Musée Royal, vol. i.

Dimensions: Height, 5′·4″·7.

23. LUDOVISI MARS (ARÊS).

Statue, heroic size; from the Villa Ludovisi, at Rome.

More remarkable for the general impression produced at a distance than for excellence of execution upon closer inspection. It is most probably a repetition of some superior work, the composition of which we still see unimpaired. The god is sitting upon a rock, with his sword in hand, his left foot resting on a helmet; at his feet sits a Cupid (Amor), and at his right side a shield. Raoul Rochette explains this figure as Achilles, but the introduction of the Cupid at his feet is quite sufficient to prove the contrary.

Restorations: Both arms and hands, the handle of sword, head, and both arms of Cupid.

Engraved in Maffei, tav. 66; Bunsen, vol. iii. part 2, p. 583; R. Rochette Mon. Ined. pl. 11; Clarac, pl. 635, No. 1432.

Dimensions: Height, 4′·10″·1.

24. GENIUS OF DEATH.

Life size statue of Pentelic marble. From the Louvre. Previously in the Château d'Ecouen.

Standing, the legs crossed, and arms bent over the head; the back leaning against a pine-tree. The repose of the figure is allusive to the tranquillity after death. The fir was sacred both to Bacchus and Cybele. This figure occurs on a sarcophagus in the Museo Lapidario of the Vatican, but in this specimen the legs are not crossed. It is also seen in other sculptures in connection with Bacchus. The figures of Death in ancient sculpture are generally accompanied with an inverted torch.

Engraved in Bouillon, vol. i. pl. 59; Clarac. Cat. pl. 12, No. 22; Clarac. Musée, pl. 300, No. 1859; Mus. Pio Clem. vol. vii. tav. 13; Mus. Nap. No. 62. Musée Français.

Dimensions: Height, 5′·10″·7.

25. JASON.

Statue, life size, of Pentelic marble. The head is Grechetto marble. From the Louvre. Transferred by Louis XIV. from the Villa Montalto or Negroni to Versailles.

Many repetitions exist of this statue. A small and indifferent one in the Vatican, one at Munich, and another at Lansdowne House, discovered in 1778 (Vis. Mus. Pio Clem. vol. iii. tav. 48). The name of Cincinnatus, formerly bestowed on this statue, is contradicted by the youthful appearance and nudity of the figure, which would not accord with Roman portraiture. Winckelmann's suggestion that it represented Jason, and its clear accordance with the fable, obtained an immediate recognition. Jason is in the act of fastening the sandal on his right foot; he seems to look suddenly round; the other sandal remains on the ground, and a ploughshare beside it, which alludes to his occupation as a husbandman in the plains of Iolchus, upon the bank of the

river Anaurus. The fable relates that having crossed the river, he tied on his right sandal, and forgetful of the other, hurried into the presence of Pelias to assist at a sacrifice. An oracle had forewarned Pelias to beware of a man with one shoe, and eventually Jason slew him. Apollonius asserts that the shoe was lost whilst crossing the river. The story of Pherecides, that he left the plough abruptly on receiving the invitation of his uncle Pelias, accords much better with our sculpture. (Compare No. 21.)

Restorations: The entire left arm, the right hand, and part of the arm; also the ploughshare. The head, although of a different marble, is antique.

Engraved in Bouillon, vol. ii. pl. 6; Maffei, tav. 70; Clarac. Cat. pl. 258, No. 710; Clarac. Musée, pl. 309, No. 2046. Musée Français.

Dimensions: Height, 4′·8″·8.

26. APOLLO LYCIUS.

Called at Florence the APOLLINO.

Recognised from a passage in Lucian's Dialogues (Anarcharsis), to be the Lycian Apollo, a statue which stood in the Lyceum, and was copied from that of Apollo worshipped at Patara, in Lycia, resting on a column with the left hand having a bow, and the right arm bent over the head. The same attitude of Apollo is found on coins. No restorations marked in Clarac.

Restorations: Both hands and wrists, the nose, part of the quiver, and of the stem adjacent.

Engraved in Gall. di Firenze, vol. ii., pl. 154; Maffei. Tav. 89.; Millin, Gall. Myth. No. 96, pl. 14; Clarac, Musée, pl. 477, No. 912, c.

Dimensions: Height, 4′·8″·5.

27. ARIADNE (SLEEPING).

Statue, heroic size, of Parian marble, from the VATICAN, where, three centuries ago, it formed the ornament of a fountain at the end of a grand corridor; it was purchased by Julius II.

It was formerly called a Cleopatra. Evidently copied from a superior model; the richness and beauty of the composition do not accord with the execution, which is altogether sketchy, and in many parts of the flesh swollen, and the drapery betrays harshness in the folds. Gerhard calls this one of the finest works in the Vatican Museum, and claims it for the best period of art. He admits that the face is distorted. (Bunsen, p. 177.)

The daughter of Minos is sleeping on the rocks of Naxos at the moment when the perfidious Theseus has abandoned her. So she appeared when the god of wine approached and became enamoured of her, a subject frequently represented in ancient art. Her tunic falls loosely, and the veil is negligently thrown over her head,—the whole figure is characterised by disorder. A bracelet on the upper part of the right arm in the shape of a serpent, led to the idea of the statue being intended for Cleopatra and the Asp; but Visconti has shown its frequent occurrence on other monuments of a totally different nature. The celebrated and most careful engraving of the Dying Cleopatra, by Marc Antonio, after a drawing by Raphael, was suggested by this statue (Bartsch, vol. xiv. p. 162, No. 199).

Restorations: The nose, the entire mouth, the right hand, part of the left, several toes, and many parts of the drapery.

Engraved in Mus. Pio Clem. vol. ii. tav. 44; Pistolesi, vol. v. tav. 25;

Maffei, tav. 8; Bunsen, vol. ii. part 2, p. 175; Bouillon, vol. ii. pl. 9. Mus. Nap. No. 60; Clarac. Musée, pl. 689, No. 1622; Millin. Gall. Myth. The statue is engraved as it stood in the Belvedere, in Insigniores Statuarum Urbis Romæ Icones, 1619, No. 53; Musée Français.

Dimensions: Height, 5′·2″·2. Length, 6′.10″.3.

28. MINERVA (ATHÊNÊ).

Of the Villa Albani. Heroic sized statue, Parian marble, from ROME. Found in Hadrian's Villa at Tivoli.

The goddess is clothed in the long tunic, over which the Ægis is disposed. Her helmet is formed of the skin of a dog's (?) head. The Medusa's head on the Ægis is exactly like that on the Hope statue (Dilettanti Specimens, vol. i. pl. 25, and vol. ii. pl. 9.) The head is original.

Restorations: The drapery down the entire right side. The left foot, nose, and back of the head; head and arms were found disjointed.

Engraved in Bunsen, vol. iii. 2, p. 529; Handbook to Rome, p. 237; Clarac. Musée, pl. 472, No. 898 B.

Dimensions: Height, 6′·4″.

29. MINERVA (ATHÊNÊ).

From DRESDEN.

Restored plaster, by Rauch. See No. 54, for the actual condition of the original.

Engraved in Clarac. Musée, pl. 460, No. 855; Leplat, pl. 23; August, pl. 9.

30. SOMNUS (HYPNOS)—THE GOD OF SLEEP.

From VIENNA, Imperial Museum. Called by Clarac, CUPID ASLEEP.

He lies sleeping on a lion's skin spread over a rock; the hair is gathered up in a peculiar knot on the top of his head. See statues of Harpocrates, and various genii, Clarac. Musée, pl. 761 c. The right hand rests on the left shoulder. Statues of this kind are to be seen both in the Vatican and British Museum. A similar figure at Dresden (Comp. Becker's Augusteum, vol. iii. No. 152).

The god of sleep is generally represented as a winged boy, reclining on a lion's skin, holding poppies. No divinity has been so variously represented among the ancients. He appears as a lad, a boy, a grown-up man, aged to decrepitude, sometimes naked, or with the *chlamys*, at other times laden with garments. He is frequently wingless, and often with wings of a butterfly, at other times with those of an eagle, wings at his temples as well as at his shoulders; but in every case he is either asleep or with a decidedly drowsy expression. He is not to be confounded with Morpheus, who especially presides over dreams, although Somnus is said to be the general father of sleep. A lizard is often represented near him.

Restorations: The right foot below the instep.

Engraved in Clarac. Musée, pl. 644, No. 1475.

31. CLIO.

A small standing figure holding tablets in left hand. From BERLIN.

32. FRIEZE IN ALTO-RELIEVO.

From the east portico of the TEMPLE OF THESEUS at ATHENS. See page 25.

It comprises one-half of the entire length, and begins at the left-hand side. The rim of the shield borne by the figure at the extreme right is directly over the centre of the doorway of the temple, and the rest of the frieze to be seen in cast No. 56. The three seated figures represent Minerva, Juno, and Jupiter, who seem to be spectators of a combat. The figures, however, are all so mutilated that it is impossible to determine what particular battle the artist intended to record.

Dimensions: Height,

33. ENDYMION.

Alto-relief, from the Capitol, at ROME.

The Sleeping Endymion. This fine relief was discovered, according to Ficorini, upon the Aventine, during the Pontificate of Clement XI. The son of Jupiter, sitting on a rock, is sunk in deep sleep; his head has fallen on his breast. The hunting spear rests on his left shoulder. The approach of the Moon is indicated by the dog which has started up, and seems in the act of barking. The right side of Endymion is turned towards the spectator. His head has been only sketched in; it has been peculiarly adapted by the sculptor to be viewed from below, and must have been originally intended to be in shadow. Endymion was renowned for his beauty and perpetual sleep. His beauty as he slept on Mount Latmos attracted the notice of the Moon (Sélène), and she came down from heaven, kissed him, and lay by his side. She is said to have sent him to sleep, that she might kiss him without his knowledge.

Engraved in Mus. Cap. vol. iv. tav. 53. E. Braun. Zwölf Bas-reliefs, No. 9. Mori. Stanza dell' Imperatori. Bunsen, vol. iii. page 197.

34. BAS-RELIEF—TWO GREEK COMBATANTS AND A HORSE.

Very large bas-relief of Pentelic marble. From the Villa Albani at ROME. Found in 1764, at Rome, near the Arch of Gallienus.

One of the finest fragments in Rome, and bearing close affinity to the works of Phidias.

Engraved in Bunsen, Rome, III. 2, p. 562; Leitch, p. 79; Zoega, tav. 51; Winckelmann, Mon. Ined. No. 62.

35. PERSEUS AND ANDROMEDA—ALTO-RELIEF.

From the Capitol at Rome. Discovered among the foundations of the Palazzo Muti, near the church of SS. Apostoli.

Perseus, with wings on head and feet, appears naked, excepting the *chlamys* which lies over left shoulder, and passes over lower part of arm, falling down the left side of the leg. He is liberating Andromeda, who is clothed in a long tuni and *peplos*. The head of the monster which Perseus has just overcome, lies at her feet. The position of his left hand is characteristic; it is supposed to hold the head of Medusa, which, in all works of art, he appears carefully to conceal from sight. Andromeda, daughter of Cepheus, King of Æthiopia, was said by her mother Cassiopœia, to surpass the Nereids

in beauty. To punish this boast Neptune sent a sea-monster to lay waste the country. An oracle declared that the evil would be averted if Cepheus gave up his daughter to the monster. Andromeda was chained to a rock upon the seashore. Perseus, son of Jupiter and Danaë, slew the monster by means of the Gorgon's head, and became the husband of Andromeda. The same subject as this bas-relief is seen in painting upon one of the walls of the *ala* in the Pompeian Court.

Engraved in Mus. Capit. vol. iv. tav. 52; Admiranda, No. 34; Bunsen, vol. iii. p. 197; E. Braun, Zwölf Bas-reliefs, No. 10; Mori, Stanza dell Imp. tav. 33.

36. POLYHYMNIA.

From the Royal Museum at DRESDEN.

The face has been harshly chiselled by a modern hand. Found at Herculaneum, and presented by Prince Elbœuf to Prince Eugène of Savoy. (See Pompeian Catalogue, p. 17.) This statue is in reality a portrait of one of the daughters of Balbus. The mother's statue is No. 129 in this Gallery.

Engraved in Becker's Augusteum, pls. 23 & 24; Comp. Mus. Bor. vol. ii., tav. 41.

37. MINERVA (ATHÊNÊ), WITH SPEAR, THE OWL AT HER FEET.

Statue, small life, from FLORENCE.

Engraved in Gerhard, Ant. Bildw. pl. 8, No. 3.

38 & 39. CANEPHORÆ.

Colossal Statues of Females, with high baskets on their heads. From the Villa Albani at ROME.

These figures,—and the Townely Caryatides in the British Museum—belong to the same series. They were found, in 1766, on the Via Appia, near the tomb of Cæcilia Metella, together with a still larger statue of the bearded Bacchus, inscribed ΣΑΡΔΑΝΑΠΑΛΛΟΣ. One of the figures (No. 38) is inscribed with the names of the Athenian artists, Criton and Nicolaus :—

ΚΡΙΤΩΝ ΚΑΙ'
ΝΙΚΟΛΑΟΥ
ΑΘΗΝΑΙΟΙ ΕΠΟΙ
ΟΥΝ.

The basket, or modius, upon each figure is modern, and the veil seems to be a fanciful addition of the restorer. The arms also are new. The architectural position of these figures may be understood by a reference to the alto-relievo where female figures are seen in the act of supporting an architectural framework. The general arrangement of dress resembles that of the figure in the Townely Gallery.

Engraved in Guattani Mon. ined. vol. v. Agosto, 1788, et Settembre, 1788; Bunsen. vol. iii. part 2. Compare Vaux, p. 206; Clarac. Musée, pl. 444, Nos. 814 B. 814.

Dimensions: Height,

40. MINERVA.

Small Statue. From DRESDEN. Holding a globe in right hand.

The face is evidently modern, and left hand also.

Dimensions: Height,

41. FLORA (CHLORIS).

Statue, life size, of Luni marble. From the CAPITOL at ROME. It was found 1744, in the ruins of Hadrian's Villa at Tivoli. Benedict XIV. placed it in the Capitol.

Flora was peculiarly a Roman goddess. The execution of the head is elaborate to hardness. It had been detached from the figure, but is assuredly original. The folds of the mantle are remarkably expressive of silk. Her under garment is a long tunic.

Restorations: The left hand and flowers are modern, and restored on the authority of Ficorini, who states that when first discovered the statue had the hand holding flowers.

Engraved in Mus. Cap. vol. iii, tav. 45; Bouillon, pl. 51; Bunsen, 3, 1, p. 252; Clarac. Musée, pl. 439, No. 795 A.; Mus. Nap. No. 61. Musée Français.

42. HYGIEIA.

Statue of small life size, of Parian marble. From the VATICAN.

Engraved in Clarac. Cat. p. 44; refer to Mon. du Mus. tom. i. pl. 50; Clarac. Musée, pl. 305, No. 1170.

Dimensions: Height, 4′·8″·8.

43. SMALL STATUE OF FEMALE.

With lower part of figure draped.

The head evidently does not belong to the rest. The action of the right hand supporting drapery suggests the statue to have originally resembled No. 1318, of pl. 601, and No. 1329, pl. 603 of Clarac. Musée. The head has a decidedly vulgar male expression.

Dimensions: Height,

44. EUTERPE.

Statue from BERLIN.

Very similar to the Louvre Euterpe, No. 46. In this figure the pipes are held nearer together.

Dimensions: Height,

45. VESTA (HESTIA).

Formerly in the Giustiniani Palace. From ROME.

The only statue known of Vesta. The hardness of style betokens the age of Callon and Hegesias. The goddess frequently appears on Roman coins, and always with a veil upon her head. Hirt restores a sceptre in her left hand, which accords with the figure on the Borghese triangular altar. The fluted arrangement of the drapery to the lower part of the figure is very remarkable. It has a very primitive character, and but for the round outline of the lips and eyelids (which may have been restored), would seem to belong to a very early time.

Engraved in Maffei, tav. 87; Clarac. Musée, pl. 766, No. 1887; Galleria Giustiniani, vol. i. No. 17; Hirt, tab. 8, No. 10.

46. EUTERPÊ.

Small life-size statue of Pentelic marble, from the LOUVRE, previously in the Borghese Collection at Rome.

Probably a portrait; the pipes are a restoration. The two fore-arms and left foot are modern. The pipes are modern; the statue might have been a Felicitas, which appears on medals of Julia Mammæa.

Engraved in Bouillon, vol. i. pl. 8; Villa Borghese, St. 6, No. 1; Clarac. Cat. No. 498; Clarac. Musée, pl. 295, No. 1016.
Dimensions: Height,

47. BORGHESE FLORA (CHLORIS).

Statue of Parian marble from the LOUVRE. Head antique re-adjusted.

Restorations: Arms, nose, right foot, the entire left leg, and corresponding portions of drapery, attributes in hands.

Engraved in Bouillon, vol. i. pl. 52; Clarac. Cat. No. 238; Clarac. Musée, pl. 300, No. 793; Villa Borghese, St. vi. No. 5, vol. ii.
Dimensions: Height, 4′·10″·6.

48. MINERVA (ATHÊNÊ), WITH THE SLOPING ÆGIS.

Statue, colossal, from DRESDEN.

A similar but smaller figure in the Vatican (Mus. Chiar. Visconti, vol. viii. tav. 14).

Engraved in Bouillon, vol. i. pl. 24; Leplat, Nos. 41 and 75.
Dimensions: Height,

49. A MUSE; OR, ONE OF THE FAMILY OF NIOBE CHANGED BY A MODERN CAPRICE INTO A DAUGHTER OF LYCOMEDES.

Statue of small dimensions. From BERLIN.

She holds a mirror in her right hand. See p. 26 of Roman Court.
Engraved in Clarac. Musée, pl. 537, No. 1129.
Dimensions: Height,

50. POLYMNIA.

From BERLIN. Statue of Greek Marble. From CARDINAL POLIGNAC'S COLLECTION. No. 111, of Berlin Catalogue.

Small life size statue; left hand bent in an affected manner, the folds of the under garment very cleverly shown through the outer. All the *accidents* of folding—to speak technically—most wonderfully observed. This statue has, fortunately, at the suggestion of Levezow, been restored back again into a Muse.
Dimensions: Height, 4′·6″.

51. THALIA.

A small statue. From BERLIN.

The muse of Comedy holds a roll in her right hand, and a large comic mask in the other. Her hair is gathered up or bound in the same way that is often seen in statues of Apollo and Diana; a broad shawl or pallium is

wound round her figure, and the fringed border may be observed hanging by the side of the mask.

Dimensions: Height,

52. A BRONZE FIGURE.

From ÆGINA.

A curious example of the rude appearance of early art. There is no apparent attempt on the part of the artist to exhibit movement. (See p. 15 of Introduction.) This figure somewhat resembles a bronze at Paris, inscribed "Athênê dekatan" upon one of the feet.

53. TORSO OF AN AMAZON.

The figure seems to have been clothed in a double tunic, girded by a broad belt or zone studded with circular plates. The left leg appears to have been bare in front; and the general character of the figure probably resembled that of the Amazon (No. 302).

54. MINERVA (ATHÊNÊ) FROM DRESDEN.

Engraved in Becker's Augusteum, No. 9; Meyer, Geschichte der Kunst, taf. 6 A. (Compare this with the restored figure, No. 29.)

55. SMALL FEMALE FIGURE HOLDING A GLOBE.

56. THE EAST FRIEZE OF THE THESEUM.

RIGHT HAND PORTION.

The sitting figures are supposed to be divinities, Neptune, Ceres, and Vulcan, and the contending figures to represent a *gigantomachia*, that is, a battle between the gods and giants. They seem to be hurling immense masses of rock, the most frequent mode of engagement in the descriptions of the poets. The end figure of the frieze, to the extreme right, was in the act of erecting a trophy, but the slab is now too seriously mutilated for the meaning to be still discernible.

57. PORTION OF FRIEZE.

From the little Temple of the Wingless Victory (*Nikê Apteros*), which stood on the right-hand of the road leading up to the Acropolis of ATHENS.

The subject of these sculptures is a combat in which both horse and foot are engaged. The second figure from the left wears a helmet and dress similar to the equipment of some of the figures in the Lycian Marbles. The warriors have all large round shields, the *argolic* buckler, and display great energy of attitude. A prostrate warrior lies beneath a spirited horse, whose rider appears to possess entire control over the animal, whilst a little further on we see a warrior dismounted by the fall of his horse; an incident frequently repeated both in the Phigaleian and Lycian sculptures. A fallen figure appears by the folds upon his limbs to be clothed in the Persian fashion. At the extreme right of the slab are the remains of three female figures, the end one, having her left foot raised on a piece of rock, closely resembles the beautiful figure of Victory tying her sandal (No. 178 B).

58. BATTLE OF THE AMAZONS.

A bas-relief of Cipolla, a Greek marble. From VIENNA.

These bas-reliefs formed the four sides of a sarcophagus. When the Romans buried their dead, they made use of stone coffins, called *sarcophagi*. The name was derived from a peculiar stone brought from Assos, Lycia, and the eastern countries, which had the property of consuming all fleshy matter enclosed within it. Sarcophagus signifies "flesh-eating or carnivorous." The word was soon applied to any kind of coffin, without regard to the nature of the material. They were generally square, with a cover upon them, adorned with a representation of the deceased. The sides were decorated with sculpture, sometimes displaying the actions of the departed, at other times, between fabulous subjects bearing some allusion to the connexion of the body and soul, such as the history of Cupid and Psyche, or the state of death where the Bacchanal is carried away drunk from the banquet. Frequently the Pagan cosmogony covers the entire sarcophagus, and Prometheus, Minerva, and the Fates are then the prominent figures. (See woodcut on page 17, of Roman Court). During the best times of the Roman empire, heroic and mythic compositions, by the hands of Greek artists, are to be seen on sarcophagi. They were probably from some of the most celebrated models in Greece, and generally of bacchanalian or marine subjects. By their means we are probably acquainted with some of the finest compositions of Scopas and Praxiteles. Many of the later sarcophagi were of enormous bulk, and cut in the hardest material. The tombs of the Empresses Constantia and Helena are both of red Egyptian porphyry, and the largest probably ever wrought in this material. Pagan sarcophagi, with most unholy devices and symbols upon them, were used for interment in the middle ages; and to this circumstance we may be indebted for the perfect preservation of so many bas-reliefs.

Only the front legs of the horses were wanting in the original marble. This is the celebrated sarcophagus of the Fugger family, said to have been brought from Lacedæmon by Don Juan, the natural son of Charles V., after the battle of Lepanto. It is remarkable that one side and end of the sarcophagus is a repetition of the other two, and that every face is elaborately covered with bas-relief.

Engraved in Bouillon, vol. ii. pl. 94; H. B. South Germany, p. 215.

59. BAS-RELIEF OF FEMALE FIGURE MOUNTING A CHARIOT.

Discovered at ATHENS.

One of the most important examples of early Athenian art belonging to the times of Peisistratus. (See Introduction, p. 19.)

60. MINERVA (ATHÊNÊ PROMACHOS) IN THE ACT OF HURLING A LANCE.

A marble statue the size of life. Found at HERCULANEUM.

It is executed in the dry antiquated style termed *hieratic*, although the artist had evidently attained a considerable proficiency,, and was only limited by choice in the formal treatment of the drapery. The form of the ægis is peculiar; it is covered with scales, and the Medusa's head on it is broad, as we see in the Albani and Farnese Minervas. (Nos. 17 and 28.) The helmet is round and full-crested, as it appears on Athenian coins after the time of

Phidias; an additional reason for considering this work to be of a later time than might at first sight seem probable.

Engraved in Millingen, Ancient uned. Mon. 5, series 2, Statues, pl. 7; Clarac. Musée, pl. 459, No. 848; H. B. p. 11.

Dimensions: Height, 6′·2″·6.

61. PUTEAL.

From the Capitol, at Rome.

This monument is known by its form and hollowing, to be a *puteal*, or the mouth of a well. Moreover, Winckelmann observed the wearing at the sides, caused by the friction of the bucket-ropes. This is no longer to be seen, as the top has been covered over with a stand to support another object. Said to have been found at Nettuno. It stood formerly in the Vigna de' Medici, near the Porta del Popolo. The Grand Duke of Tuscany, Cosmo III., presented it to Cardinal Albani, who gave it to Pope Clement XII., for the Capitol Museum. The twelve gods of Olympus are represented in an elaborate style of art, called the temple style, all advancing to the right, except four, who face Jupiter. Jupiter is known by the sceptre in the left hand, and the thunderbolt in the right. Juno, by her tiara or frontlet. Minerva, clad in the ægis, holds her helmet in the right hand and her spear in the left. Hercules follows, with club and bow, wearing the lion's hide as a head-covering. Apollo is playing the lyre. Diana next, holds the bow in her left hand, and with right raises her dress. Mars, in full armour, with breastplate and greaves, has his shield on left arm, and carries the helmet in his right hand. Venus holds a flower in each hand, and wears a long robe, like Diana. Vesta is turned in the opposite direction, with a spear in right hand, and raising garment with left. Mercury, with petasus and no talaria, holds the caduceus in right hand, and drags a goat by the horns with the left. Neptune, with dolphin on arm and trident in his right hand, precedes him; and Vulcan, holding the axe with both hands, faces Jupiter, in a somewhat threatening attitude.

Restorations: Heads of Vesta and Venus, the lower part of the face of Diana, and several portions of the feet of the figures.

Engraved in Mus. Capit. vol. iv. tav. 21; Mori, vol. ii. Stanza del Vaso, tav. 3; Hope's Costumes, vol. i. pl. 47; Bunsen, vol. iii. p. 174.

62. TORSO OF A FAUN.

Life size. From Florence.

Formerly in the Gaddi Collection, of first-rate work, and attributable to the best period of art. The small tail peculiar to Fauns determines its character, but viewed in front it might belong to a Laocoon or heroic figure.

This is a very fine fragment; the forms are fleshy, and all the creases in the skin caused by the motions of the spine, are carefully attended to. Were it not for a somewhat-protruding belly, and the appearance of a faun's tail behind, it might well be considered as belonging to a figure of a superior order.

Described in Florence Guide, p. 151.

63. ÆSCULAPIUS AND TELESPHORUS.

Small statues, of Parian marble; from the LOUVRE.

Well and carefully wrought, but not a *chef-d'œuvre*. Telesphorus wears a great hooded cloak, called the *bardocucullus*. Behind the smaller figure are two rolls, or more probably an *atramentarium* or inkstand, and a tablet, such as prescriptions might have been written upon.

Restorations: The head and right hand of Æsculapius, both feet and head of Telesphorus, and head of serpent.

Engraved in Bouillon, vol. iii. pl. 11; Annales du Musée, vol. vii. pl. 26; Clarac. Cat. No. 475, p. 188; Clarac. Musée, pl. 294, No. 1164; Musée Français.

Dimensions: Height, 2′·2″·4.

64. POMONA.

Statue, life size; from FLORENCE.

Head modern, and ill-placed. The drapery in many parts fine, but altogether badly made up.

Engraved in Gori, Mus. Flor. Statue, tav. 68; Cavaceppi, vol. ii. No. 45; Clarac. Musée, pl. 441, No. 804; a similar but simpler figure, pl. 442, No. 806.

Dimensions: Height,

65. PHILOSOPHER.

A small sitting figure of Luni marble. From MUNICH.

The broad mantle called a *tribon*, and sandals, indicate the person of a philosopher or orator. The seat, when complete, most probably resembled that of Menander and Posidippus (Nos. 290 & 291). The head does not belong to the figure; it is in fact that of a barbarian king. The execution is of Roman times.

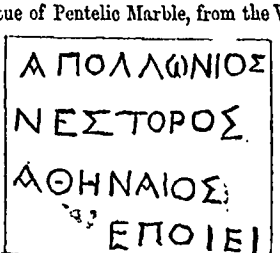
Engraved in Glyptothek, Cat. No. 121; Clarac. Musée, pl. 845; No. 2133.

66. TORSO OF A YOUTHFUL MALE FIGURE.

The right arm has been raised. The workmanship is very excellent, and the shoulder, in particular, has been carefully modelled.

67. A SEATED HERCULES. COMMONLY KNOWN AS THE BELVEDERE TORSO.

Fragment of a Statue of Pentelic Marble, from the VATICAN, inscribed



It was found at the end of the 15th century in the Campo di Fiore, near the Theatre of Pompey, and had most probably formed part of the decoration of that building. No ancient account of this figure is known. Julius II. placed it in the garden of the Belvedere of the Vatican, together with the Apollo and Laocoon. It was the chief source of study to the great artists of that epoch, especially Raphael, Michael Angelo, and the Carracci. Until the discovery of the Elgin marbles, it was always regarded as the finest existing work of the chisel, executed in the grandest style. Next to this in Rome, critics admired the fragment of a group of Menelaus carrying off the body of Patroclus, which is commonly known by the name of the Pasquino. The Hercules here represented with the lion-skin was the reposing hero either at the banquet of the Gods, or among the Satyrs. Hercules here rested on the right arm with a cup in that hand, and the left bent over his head, or reposing on the upper part of his club. Mengs inferred from the iron at the lower part of the back, that this statue had been restored in former times. A projection on the outside of the left knee marks some former attachment, of a club or of another figure—either Iole or Hebe, according to the restoration of M. Visconti. Flaxman's idea for the completion of the group may be seen in University College, London. Winckelmann supposes the date of the sculptor, Apollonius, the son of Nestor, to be later than Alexander the Great, because the peculiar form of the ω is not known to have been used earlier than on coins of the Kings of Syria. It appears on the coins of Antony and Cleopatra, and in very late art. (See end of Introduction to this Court, p. 46. Meng's, in comparing various antique statues (vol. i. p. 77), asserts the Laocoon and this Torso to be the only sublime statues in existence. Even the Apollo he ranks in a secondary position. He had not seen the Elgin marbles. Mengs' inference that Hercules is here deified, because he has no veins, is an absurd one, and has been thoroughly refuted by B. R. Haydon.

Engraved in Mus. Pio Clem. vol. ii. tav. 10; Bouillon, vol. ii. pl. 4; Maffei, tav. 9; Pistolesi, vol. iv. tav. 82; Clarac. Musée, pl. 803, No. 2017; Bunsen, vol. ii. part 2, p. 119.

Dimensions: Height, 5′·1″5.

68. TORSO OF A FEMALE FIGURE.

From the collection of Baron Humboldt at Tegel, near BERLIN.

Somewhat larger than life. This mutilated fragment is very fine. A rough square projection is noticeable on the side of right thigh. Purchased at Rome by Rauch. The material is Parian Marble of the finest quality.

69. HORSE'S HEAD.

Of Bronze. From FLORENCE.

A very fine fragment of a bronze statue, comparable with the Marcus Aurelius at Rome. It was formerly used as a fountain in the Palazzo Ricardi, at Florence. It came from Rome in 1585. A record is preserved in the archives of the family. The mane gathered into a tuft between the ears is similar to the arrangement observable on the lid of the Chimaera tomb in the British Museum.

Engraved in Gall. di Firenze, Statue, vol. ii. pl. 84, p. 149.

70. POLYHYMNIA.

Statue, life size, of Pentelic Marble. From NAPLES.

Portrait of a noble Roman lady. The head is handsomely crowned with

roses, and the drapery elaborately folded, but very pleasing. The figure is similar to No. 36, from Dresden, which was found at Herculaneum.

Engraved in Mus. Bor. vol. vi. tav. 59.

Dimensions: Height,

71. HORSE'S HEAD.

The eyes are not marked.

72. TORSO AND LEGS OF A DELICATELY FORMED FEMALE.

Broken below the knees. The usual repetition of the Medici Venus.

73. MARSYAS.

A Torso from BERLIN. A fragment, life-size, of Pentelic marble. The execution of this figure is extremely fine, a chef-d'œuvre.

Compare engravings in Bouillon, pl. 56; Villa Borghese; Clarac. Cat. No. 230, p. 104; Maffei, 31; Galleria di Fir. vol. i. pl. 35.

74. HORSE'S HEAD, OF M. NONIUS BALBUS.

Of Grechetto marble from NAPLES. Found at Herculaneum in 1739, between the Basilica and Theatre. (See p. 19, of Pompeian Catalogue.)

Engraved in Mus. Bor. vol. ii. tav. 33; Neapels, p. 20.

75. DIANA (ARTEMIS).

Small statue of Luni marble from NAPLES. Found between Torre del Greco and Torre dell' Annunziata, in 1760.

Perfectly preserved. The style of art is antiquated and Etruscan. The traces of former painting upon this figure are highly important. This figure much resembles a statue of Diana in the collection at Venice. (Zanetti, tom. ii. tav. 9.)

Engraved in Mus. Bor., vol. 2, tav. 8; Clarac. Musée, pl. 565. No. 200.

Dimensions: Height, 3′·7″·0.

76. ANTINOUS AND HIS GENIUS WITH SMALL STATUE OF ELPIS (HOPE.)

From the MUSEUM at MADRID.

These were in the Villa Ludovisi, and afterwards belonged to Christina of Sweden, from whom they passed to the Duke Odescalchi. Müller (Leitch) speaks of them as the celebrated Ildefonso group (p. 168). This group is called by Gerhard "Sleep and Death." "I examined this group very carefully, by the light of a single taper, and feel convinced of an intentional resemblance in the sacrificing figure to Antinous. The sad-looking countenance is highly

wrought, the eyeballs are not marked, but there is a very careful finish about the lids. The action of the right hand of the other figure suggests the taking a light *from* the altar. Without certain information upon the extent of restorations that may have been made to the group, it is impossible to arrive at the true meaning." The small figure at the side, called by some Spes (Elpis), or Hope, is considered by Gerhard to be a statue of Venus Libitina. (Gerhard über Venusidole, Taf. ii, No. 5, and taf. vi, No. 1.) The little figure certainly represents a statue, and most probably the deity to whom the altar is dedicated. Clarac calls them Castor and Pollux; he does not mark any restorations. Rumohr published a very important essay upon these statues, in which he observes that the entire group is made up. This is in a great degree confirmed by the difference in the workmanship between the two figures, that of Antinous, to the left, being so far superior. The head did not belong to the figure, which seems originally to have been an Apollo Sauroctonos. (See Nos. 298 & 301.) The altar is entirely modern, and so also the little figure at the side.

Engraved in Mongez. Icon. Rom. pl. 39, p. 55; Maffei, tav. 121; Clarac. Musée, pl. 812 c, No. 2040; Winckelmann, Mon. Ined. vol. i. vignette to prefazione.

Dimensions: Height—Torchbearer, 5′·0″·4; Antinous, 4′·11″·8.

77. GANYMEDES AND EAGLE.

Small life statue in Greek marble, from the Vatican, found at Rome, outside the gate of St. John Lateran.

Visconti regards it as a Greek work. Ganymedes was the son of Laomedon, King of Troy: he was so beautiful that Jupiter sent his eagle to bear him off, that he might become his cupbearer. By the will of Jupiter, Ganymedes became immortal, and was exempt from old age.

Engraved in Visconti; Mus. Pio Clem. vol. ii. tav. 35; Pistolesi, vol. v. tav. 74.

Dimensions: Height, 4′.4″.

78. CUPID (ERÔS) AND PSYCHE.

Small group of Parian marble. From the CAPITOL at ROME. Was previously in the Albani Collection, and discovered on the Aventine.

This group is emblematic of the union of the body and the soul. It is often seen upon the decorations of sarcophagi; but this is the only instance where the figures are without wings. (Compare a similar group, No. 246.)

Restorations: The nose and chin, right hand and left foot of Cupid.

Engraved in Bouillon, vol. i. pl. 32; Mus. Cap., vol. iii. pl. 22; Bunsen, vol. iii. part 1, p. 251; Mori, vol. ii. Stanza dell' Ercole, tav. 15; Clarac. Musée, pl. 653. No. 1501; Mus. Nap. No. 124. Musée Français.

Dimensions: Height of both, 4′·1″·2.

79. THALIA.

A statue, life size, of Parian Marble. From the LOUVRE. Formerly at Versailles.

The Muse is crowned with laurel, and habited in a tunic and peplus,

beneath a large drapery, through which many of the folds of the tunic or chiton may be distinctly traced. She holds a mask in the right hand and a roll in the other. Her feet are covered with the cothurnus, a thick boot reaching sometimes half-way up to the knee; it was much worn by hunters; it became a sign of dignity, and sometimes the soles were made thicker than usual, to increase the stature of the wearer, hence it was much used upon the stage. The head has been much worn by the action of the atmosphere.

Engraved in Clarac. Musée, p. 74, No. 158.

80. AUGUSTUS. Clothed in the Toga.

From the Louvre. Statue life size. Formerly in the Vatican, and previously in the Giustiniani Palace at Venice.

This figure must have been designed to stand against a wall, as the back of it is quite plain. The surface is much worn, and in many parts much injured; there is a remarkable silkiness in the character of the larger folds of this drapery. The flesh projects very much over the mouth, so as almost to give the appearance of a moustache. (See *Portrait Gallery*, No. 35.)

Engraved in Clarac. Musée, pl. 275, No. 2332; Clarac. Cat. p. 57, No. 113.

Dimensions: Height, 6′·9″·0.

81. APOLLO.

Half-draped statue, with the lower part of a lyre, or some keyed instrument, which looks like a shell under his left hand.

Very feeble and modern production.

Engraved in Cavaceppi, vol. i. No. 31; Clarac. Musée, pl. 489, No. 946. (See *Portrait Gallery*, No. 35.)

82. CERES. Portrait of a Roman Girl.

Small statue of Parian marble from the Vatican, and previously in the Villa Mattei.

The fine stuff of the outer dress is excellently managed, and the folds of the tunic beneath are very well wrought. The head, much worn by time, has been detached, but belongs to the figure. The tie of the girdle upon the tunic is clearly visible through the folds of the palla. A similar excellence of drapery may be seen in No. 50.

Restorations: The hand and corn. The figure stands on a round pedestal.

Engraved in Maffei, tav. 108; Bouillon, pl. 7; Mus. Pio. Clem. vol. i. tav. 40; Pistolesi, vol. vi, tav. 57; Clarac. Musée, pl. 430, No. 775. Musée Français.

Dimensions: Height, 3′·10″.

83. BACCHUS CROWNED WITH IVY.

Small figure. The *nebris* or fawn-skin tied on right shoulder, he wears sandals. A very poor figure.

84. VICTORY.

A bronze figure from BERLIN.

With bands crossing over the breast, holding a wreath in right hand. Another similar figure in the Berlin Collection. Two strange knobs converted into drapery upon shoulders. Traces of wings are perceptible behind.

Restorations: The head and wreath.

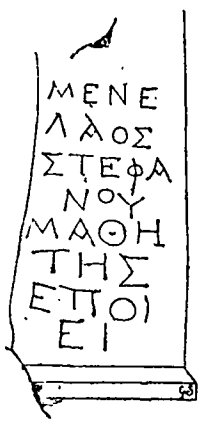
Engraved in Cavaceppi, vol. iii. No. 3; Clarac, Musée, pl. 636, No. 1444-6.

85. PENELOPE AND TELEMACHUS.

ROMAN PORTRAITS.

From the VILLA LUDOVISI at Rome.

These names were suggested by Flaxman in his Lectures (p. 27). Commonly called ORESTES and ELECTRA. Both countenances express joy, which accords with the opinion of Winckelmann, that this group represents the recognition of Electra and Orestes. The hair of the female figure accords with the shorn locks peculiar to Electra. It is precisely the same on both figures. The tendency to costume inclines me to regard them as Roman portraits in character, as Venus and Mars are chosen for others. On the plinth by the side of the leg of the male figure is inscribed in Greek letters the name of the artist, "Menelaus, the scholar of Stephanus." * Judging from the unfinished state of the back of drapery, the group was originally placed in a niche. Flaxman says of these figures (p. 95): "Examples of fine form, heroic character and sentiment. There seems to be only one reason for their being omitted by Pliny, that they were, at that time, too recent to have obtained an equal rank in public estimation with the fine works of Phidias, Praxiteles, and their immediate descendants."



Engraved in Maffei, tav. 62; Bunsen, vol. iii. part 2, p. 584; Clarac. Musée, pl. 836, No. 2094.

Dimensions: Height — Female, 6′·3″·2; Male, 5′·5″·7.

* The inscription on the plinth is not visible in the cast at Sydenham. I have copied it from the beautiful cast in the collection of the Royal Academy, Trafalgar Square, and take this opportunity of offering my thanks to the keeper, Mr. Charles Landseer, R.A., for the means he allowed me of inspecting these valuable treasures at leisure (see Roman Court Catalogue, p. 25). I examined each one by the light of a single taper, which is the only way in which particular details and minuteness of finish can be perfectly ascertained. It is curious to observe in the inscription given above, how much larger the letters become towards the lower parts. They are cut in very fine and sharp lines with only a few parts widened.

86. HALF-DRAPED FEMALE STATUE.

Below life size.

She holds a serpent twisting round her left arm. A miserably poor work.

Dimensions: Height,

87. THETIS.

Small statue, from DRESDEN.

Half draped, with a portion covering the head; right arm bent; an alabastron in left hand, dolphin and shell as a support. Most inelegant and made-up figure. The mouth drawn down in an extraordinary manner. The twist of dolphin's tail very artificial.

Engraved in Clarac. Musée, pl. 601, No. 1319; Le Plat; Becker. August. pl. 104.

88. GANYMEDES.

A small figure from BERLIN, with the Phrygian bonnet on his head; a chlamys is fastened on the right shoulder, and in his right hand he is holding the *pedum*, or shepherd's crook. His attitude is that of looking up, as though he saw the Bird of Jove descending; the left hand is raised, as if in wonder.

Restorations: Head, arms, and feet.

89. BACCHUS (MODERN ?).

Life-size statue.

The lower part of figure draped. The head having long tresses bound with vine-wreaths gracefully turned over left shoulder. He holds a pitcher in his right hand, and leans with the other arm on the trunk of a tree. Boots on feet. Bacchus, among the Greeks, instead of the rolling fat boy—never sober—that we see painted upon our sign-posts, and figuring in pictures of the late Italian masters, was represented in a graceful and youthful form, with the same share of personal beauty as Apollo or Narcissus. The fat boy seems to have been derived from the Silenus of Roman and Pompeian paintings, where he always appears in need of support. But among the ancient Greeks Bacchus was regarded as the personification of wine as a general and necessary beverage to mortals, without any association of inebriety.

Dimensions: Height,

90. ÆSCULAPIUS (ASKLÊPIOS).

Statue life-size, with rod and serpent in right hand. The Cortina under drapery beside left foot. A turban on his head. From BERLIN. Grand style and large folds. Supposed to be a copy from the celebrated statue of Æsculapius, at Pergamus, executed in Alexandrian times, by Pyromachus. It is seen represented on coins of Pergamus.

Restorations: The extremity of the serpent sculptured on the plinth. The head and greater part of the serpent and rod; the entire right arm and front of right foot.

Compare Gall. di Fir. vol. i. tav. 27; Clarac. Musée, pl. 547, No. 1154; compare a statue at Naples; Mus. Bor. ix. tav. 47; found in the Isola Tiberina, where the cortina is more elaborately shown.

Dimensions: Height,

91. HUNTER.

Statue, small life size, of Grechetto marble. From NAPLES. Formerly in the Farnese Collection at Rome.

With a pointed beard and sportsman's hat. Clothed in two rough skins, carrying a hare over his left shoulder, having two pigeons hanging on the same side. The general execution is very rough and careless. The back of the figure completely unfinished.

Restorations: The head and both arms.

Engraved in Mus. Bor. vol. vii. tav. 10; Clarac. Musée, pl. 736, No. 1788; Neapels, p. 22.

Dimensions: Height,

92. JULIAN THE APOSTATE.

Full length marble statue, life size. From PARIS. In the possession of the Count Lariboisière.

It is a very curious specimen of the condition of art during its decline. Julian was proclaimed emperor by his soldiers in Paris, in the year 360, about twenty-four years after the death of Constantine the Great. The costume of this statue is indicative of the character of this prince. He wore the simple pallium of the philosophers, and cultivated a beard after the manner of the sophists, which was at the same time directly opposed to the manners of the age, and at variance with his predecessors. The imperial diadem is represented encircling his hair, which is trimmed after the fashion of his remote prototype, Marcus Aurelius, who was both emperor and philosopher, and we perceive, in the general attitude, as well as throw of the garment, a direct imitation of that monarch. There is great similarity between this and the statue of Æschines (No. 826), and the famous Marcus Aurelius at Venice. *See* Portrait Gallery, No. 71.

Engraved in Clarac. Musée, pl. 900 F, No. 2528 A, and pl. 978, No. 2528.

Dimensions: Height,

93. ARCHITECTURAL SCROLLWORK.

From the VILLA MEDICI, at Rome.

94. ARCHITECTURAL SCROLLWORK.

From the VILLA MEDICI, at Rome.

95. ARCHITECTURAL ORNAMENT.

96 & 98. TWO PORTIONS OF A FRIEZE.

Supposed to have ornamented a building in the Forum of Trajan, from the VATICAN. They were formerly in the Villa Aldobrandini, and now deposited in the Sala Borgia.

On one a winged Cupid, with the lower part of the figure lost in arabesque foliage, is pouring liquor from a small vessel into a patera for a winged monster, which stands before him. The other fragment contains two winged Cupids, also in the act of pouring out, with their backs turned to a large handsome vase or crater with two handles. The crater between them is adorned with the figures of a Satyr carrying a thyrsus and two Mænades in bas-relief. A similar composition of winged boys in foliage may be seen in the enormous fragments of the Temple of the Sun on the Quirinal hill at Rome (Desgodetz, p. 151).

Engraved in Pistolesi, vol. iii. tav. 19; Bunsen, vol ii. part 2, p. 4.

97. SPAIN.

A colossal head in cavo-relievo, of Pentelic marble, from the LOUVRE. Previously in the Borghese Collection at Rome.

Crowned with vine and olive branches, indicative of the fertility of the country. A rabbit hidden below to the left is peculiar to Spain. It appears as the emblem of a female figure inscribed Hispania on a coin of Hadrian. (Millin. Gal. Myth. No. 380, pl. 89.) The same figure also holds an olive branch. Some, however, think that this head represents autumn and the pleasures of the chase. It was the custom of the ancient Romans to give a distinct emblem to each province: thus a rabbit to Spain, lion and elephant trunk to Africa, ibis and sistrum to Egypt, and camel to Arabia. The eye-balls are indicated.

Restorations: The nose and chin, the upper part of the headdress.
Engraved in Bouillon, vol. i. pl. 78; Villa Borghese, St. 6, No. 14: Clarac. Cat. No. 40; Clarac. Musée, pl. 255, No. 311 bis.

99. ARCHITECTURAL ORNAMENT OF A GRIFFIN.

Placing one paw on a vase, part of another paw remaining on the opposite side of the vase. Behind the griffin is a candelabrum on a handsome vase adorned with fillets.
Engraved in Musée du Louvre; Clarac, pl. 193, No. 54.

100. BOLD ARCHITECTURAL ORNAMENTS.

Composed of Palmettes Candelabra, and gracefully falling foliage to correspond with the Palmettes.

101. ARCHITECTURAL SCROLL-WORK.

Companion to No. 93. From the VILLA MEDICI, at Rome.

102. ARCHITECTURAL SCROLL-WORK.

Companion to No. 93. From the VILLA MEDICI at Rome.

103. ARCHITECTURAL FRAGMENT.

104. ARCHITECTURAL FRET.

105. ARCHITECTURAL PORTIONS OF A CORNICE.

106—110. ARCHITECTURAL FRAGMENTS.

111. LARGE LION'S HEAD PROJECTING THROUGH HONEYSUCKLE ORNAMENTS.

112. CAPITAL.

113—116. ARCHITECTURAL FRAGMENTS.

117. LUCILLA.

Colossal Statue. From BERLIN.

Daughter of Marcus Aurelius and Faustina, and wife of Lucius Verus, with the attributes of the goddess Felicitas. The Empress is so represented on her coins. Her brow is adorned by a broad plain *sphendone* or tiara, with rows of beads at the side, like the colossal Juno bust, No. 349. The drapery of her *stola* or full long tunic, resembles that of the Farnese Flora, but without the *zona* or girdle; some of the folds are made to fall over the pallium with excellent effect. The drapery of the pallium itself is large and poor. She holds a richly ornamented cornucopia in the left hand, the right held a sceptre.

Engraved in Clarac. Musée, pl. 438, II. No. 2464, G.; No. 349 of Berlin Catalogue.

Dimensions: Height,

118. THE FRONT OF A LARGE SARCOPHAGUS.

Of Cipollato Marble. From the CAMPO SANTO, at PISA. It formerly belonged to the Casa Roncioni, and was moved to the Campo Santo by the Cavalier Francesco, of the Roncioni family.

Upon the lid of the original sarcophagus two figures recline. At either side below is a niche occupied by the statue of a Muse. Urania to the right, and Polyhymnia to the left. The small figures above, at the angles of the sarcophagus are Tritons holding rudders and blowing conch-shells.

Engraved in Lasinio, Raccolta di Sarcofagi, Urni, e Scultura del Campo Santo de Pisa, tav. 143* and 144*.

119. A.B. BAS-RELIEF—THREE PORTIONS OF TRAJAN'S COLUMN.

The bas-reliefs represent the distress of the Dacians and neighbouring tribes during the invasion of the Romans; some are seen dying from the effects of poison, which they preferred to take rather than submit to the enemy; others are seen supplicating and offering submission to the conquerors. The Trajan column is a celebrated historical column at Rome, dedicated A.D. 114 by the Senate and Roman people to that emperor. It is the work of the famous architect Apollodorus, and composed of thirty-four pieces of white marble; the total height is 132 feet. The column is of excellent proportion, but of mixed architecture. The base and capital however are Tuscan. The pedestal is covered with bas-reliefs of warlike instruments, and the entire shaft of the column is occupied by a series of bas-reliefs wound spirally round, which presents the whole series of the emperor's military achievements. They are admirably preserved, and form a wonderful record of those times, displaying in the most minute manner every variety of dress, armour, and military constructions. The sculptures contain 2500 human figures, besides an immense number of horses and other animals; bridges, houses, and plantations, all appear in turn, giving animation and identity to the scene. It begins with the Roman army crossing the Danube by a bridge of boats, and continues through the entire course of Trajan's expedition against the Dacians. At the lower part of the column where they begin, the bas-reliefs are two feet high, but as they recede from the eye they are increased in size, so that the upper range

measures exactly double the height. The whole was surmounted by a colossal statue of Trajan holding a globe, which is supposed to have contained his ashes.

Engraved in tavole 67, 92, and 93, of Bartoli's work on the Trajan column.

120. VACANT.

121. VACANT.

122. VICTORY INSCRIBING ON A SHIELD WHICH SHE HOLDS WITH HER LEFT-HAND, RESTING IT UPON A PILASTER.

The shield is decorated with an olive wreath, and the pilaster appears to be covered with a minute Greek inscription. This bas-relief is a specimen of very late Roman art, and affords a curious parallel with other representations of the same subject. The drapery is elaborated with straight lines, and the feathers of the wings are much spread out, and painfully distinct. The left foot of Victory is planted on a helmet in a similar manner to the action of the Venus of Capua (No. 2), and to the figures of Victory upon the reverse of coins of Vespasian and Trajan. The coin of Corinth, on page 50, shows that all these figures were intended for the same emblem, namely, Victory recording conquests on a shield.

123. VACANT.

124. FROM A TERRA-COTTA.

A Griffin attacking one of the Arimaspi.

The Arimaspi were a people who inhabited the northern part of Scythia. They dressed like other barbarian nations, in short tunics and *braccae* or pantaloons. Their caps were of the shape generally termed Phrygian, clearly shown in this composition. A broad spreading beard gives an almost Persian appearance to the figure, and the shape of the shield, the *pelta lunata*, is perhaps better seen here than anywhere else. The little standing figure of an Amazon (No. 194), and the celebrated statue from the Vatican (No. 302), both display it. In the Pompeian Court are some figures with similar shields. They occupy the left side of a frieze over the tablinum. (*See* description of the Greek Court, page 47.) Other representations in terra-cotta of the Arimaspi are preserved in the British Museum. (Compare ancient terra-cottas of the British Museum, plate 4, No. 4; and plate 6, Nos. 7 and 8). The Arimaspi lived in constant warfare with the Griffins, who guarded the gold with which their country abounded. The subject is often repeated on the painted vases of the British Museum, and Mr. Hope's Collection.

125. BAS-RELIEF—BATTLE BETWEEN ROMANS AND BARBARIANS.

Of Greek marble. From the CAPITOL. A sarcophagus discovered in 1829, by Signor Ammendola, in his vineyard at Rome, beyond the modern gate S. Sebastiano, near the Via Appia.

Of singular spirit and variety in composition, united with superior execution. The style resembles that of the best period of Trajan's epoch. It is a strictly historical monument, without the slightest introduction of mythology. The upper row of figures presents a series of captives sitting among various pieces of armour—the male figures with their hands tied behind their backs;

the women, two of them with their heads veiled, in various attitudes of grief. Two children seem to be caressing them. At the ends forming the corners of the sarcophagus are two large masks of barbarians. Below is an animated scene of Romans on horseback, in full armour, attacking barbarians on foot. One Roman has dismounted, and is in the act of seizing an enemy by the hair, whilst another barbarian, who has placed himself between the Roman and his horse, seems about to avenge his countryman. The barbarians are most of them entirely naked, with a metal torque round their necks. This ornament, peculiar to so many Celtic nations, is frequently found both in our country and in Ireland; it is for the most part pure gold. The statue of the Dying Gladiator (No. 143), is distinguished by a similar ornament: it appears to have been a sign of rank. One of the figures sitting at the corner wears the braccæ, or drawers, so much worn by barbarian nations; a central figure appears falling by his own hand. At the corners of the sarcophagus are trophies formed of various arms. Unfortunately no inscription has been found to determine what conflict or what barbarian nation is here represented.

Engraved in Annali del Instituto, anno 1831; Atlas, vol. i. tav. 30, p. 287; H. B. Rome, p. 198.

126. BAS-RELIEF—GIANTS AND TITANS.

A large sarcophagus. From the VATICAN. Of marble from Mount Hymettus.

Very coarsely wrought, but valuable from the rare occurrence of the subject of its bas-reliefs. It represents the Giants struggling against the Gods. The latter do not appear. There is a great variety of action and spirited composition, which leads one to suppose that the sculpture was taken from a better model. The giants sprang from Uranus and Gaea. They made an attack upon heaven, armed with huge rocks and trunks of trees; but the Gods, by the help of Hercules, subdued them, and buried them under the volcanoes of the earth. Flaxman says (p. 135), "The giants are towers of human strength to the waist; but, instead of legs, their figures terminate in the huge folds of serpents' tails; their heads resemble the Saturnian family, but lowering with brutal ferocity."

Engraved in Visconti, Mus. Pio Clem, vol. iv. tav. 10; Pistolesi, vol. v. tav. 26; Cavaceppi, vol. iii. No. 55; Bunsen, vol. ii. part 2, p. 178.

127. ROMAN SACRIFICE.

Portion of a bas-relief; from FLORENCE; formerly in the Medici Gardens, at Rome.

The entire composition is to be seen in Santi Bartoli's engraving; it suggested the sacrificial figures to Raphael in his famous cartoon of Paul and Barnabas at Lystra.

Engraved in Admiranda, No. 10.

128. TERRA-COTTAS.

Three from BERLIN. Feats of Hercules.

A. Hercules and Lion; B. Hercules and Bull; C. Hercules and Hydra.

129. PUDICITIA.

Portrait of a Roman matron. Statue, life-size, from DRESDEN. Found at Herculaneum.

One of the family of Balbus, discovered by Prince Elbœuf towards the beginning of the 18th century (*See* description of Pompeian Court, p. 17). He sent three statues as a present to Prince Eugene, who placed them in his garden at Vienna. At his death they were sold to the King of Poland for 6000 dollars, since which time they have remained at Dresden. The statue of one of the daughters is No. 36 in this Gallery.

Engraved in Becker's Augusteum, pl. 20; Clarac. Musée, pl. 766, No. 1889; Winckelmann Werke, vol. ii, p. 135.

This statue is almost identical with one of Greek marble in the Louvre, No. 118, called Julia, wife of Septimius Severus, found at Ben Gasi, near Tripoli; Africa was the native country of Severus, but the style of art seems superior to that which predominated during his reign. Red colour of an encaustic nature was observed upon this figure when at Versailles. It is said to be the most perfectly preserved of all antique statues. The goddess Pudicitia appears on coins of Hadrian, enveloped like this in a pallium concealing the hands, as in statues of Polyhymnia and Mnemosyne.

Engraved in Bouillon, vol. ii, pl. 61; Clarac. Musée, pl. 311, No. 2482; Clarac. Cat. p. 58, No. 118.

Dimensions: Height,

129. A. BAS-RELIEF.

BATTLE OF GREEKS AND AMAZONS.

From GENOA. Very similar to the marbles of Halicarnassus.

They were noticed by Mad. Sibilla Mertens Schaffhausen in the Palace of the Marquis di Negro at Genoa, and confirmed at the same time by Mr. Birch as pertaining to the sculptures from Halicarnassus in the British Museum, known as the Boudroum Marbles. The subject of the frieze is the battle of the Greeks and Amazons. In 1522 these sculptures were found amidst a heap of ruins, and employed by the Knights of Rhodes in the construction of the present fortress at Boudroum. They remained in the walls until 1846, when the Sultan presented them to Sir Stratford Canning, ambassador at Constantinople, by whom they were transferred to the British Museum. The style of these sculptures, and of the figure (No. 5), bears evident traces of the Alexandrian period. The limbs are long, and the figures very tall. They display great tendency to the diagonal line in composition, but the treatment of drapery closely resembles that on the figures of the frieze of the Temple of Wingless Victory, No. 57.

Engraved in Mon. del Inst. 1849, vol. xxi. pp. 74—94.

130. CERES.

From BERLIN. Colossal.

Fine broad drapery; may have originally been a Caryatis.

Dimensions: Height,

130A. BAS-RELIEF OF LATE WORKMANSHIP.

From ATHENS. Representing a youth, with no other dress than the chlamys, holding a horse with his left hand, and feeding a serpent that seems uncoiling itself from a tree on the right.

On this tree hang his sword and a round shield, the *aspis*, with the Gorgon head in centre; the branches spread, and bear oak-leaves; a large bird is perched on the branches. His cuirass or *lorica* is placed against the trunk. On the other side of the central figure a boy stands offering a helmet, and behind the boy a two-handled vase raised on a very high pedestal. The whole composition is flanked by very strongly projecting pilasters and clumsily moulded cornice.

131. BAS-RELIEF—THE THREE FATES.

From BERLIN. In marble, in possession of the Baron Alexander Von Humboldt, formerly in the Villa Palombara at Rome, and previously in the Palazzo Massimi.

First recognised by Visconti as the Three Fates. The left figure above the lap is entirely modern; her right hand and spindle, and rock, and drapery near them antique. The fingers of both hands and scroll of the figure to extreme right are restorations; also the column and globe with zodiac. Dr. Emil Braun has most ably shown that the middle figure does not hold the scissors as is usual, but three lots, and is in the act of drawing one of them, an allusion to the meaning of her name, *Lachesis*.

Engraved in F. G. Welcker, Zeitschrift der alten Kunst, taf, 3, No. 10.

132. MUSICIANS.

Two girls playing the same instrument, like a guitar. Figures similar in style to the Agrigentum sarcophagus.

Engraved in Bouillon, vol. iii. bas-reliefs, pl. 24; Clarac. Musée, pl. 202, No. 261; Cl. Cat. 179.

133. THE MUSES—BAS-RELIEF.

Front of a sarcophagus of Pentelic marble, from the LOUVRE. Formerly in the collection of the Capitol at Rome. Found about three miles from Rome, towards Ostia, in a monument belonging to the family of Atius. Decorated with bas-reliefs of the nine Muses, each characterised by her distinctive attribute.

At each end a poet is seated with a Muse beside him. Above the Muses is a drinking party. Large masks adorn the angles.

Engraved in Bouillon, vol. i. pl. 82, 83; Mus. Cap. vol. iii. tav. 26, 27, 28; Bunsen, vol. iii. p. 196; Clarac. Musée, pl. 205, No. 45.

134. BAS-RELIEF.

VICTORY (NIKÊ), APOLLO, DIANA (ARTEMIS), and LATONA (LÊTO).

Bas-relief. From the LOUVRE.

Similar to the relief in the Villa Albani at Rome. This sculpture has a statue on pedestal behind the Victory, and a tree over it, beyond the wall. The scene represents the temple erected by the Athenians to the Pythian Apollo,

in which the musical contests were celebrated. A chorus appears advancing to the right, in the characters of Apollo Musagetes with lyre, Diana bearing the torch, and Latona, Victory standing before them, near a cylindrical altar (adorned with dancing figures), pours out a libation. The frieze of the temple represents a chariot race; at the extreme left is a tripod, the prize of the victor, raised upon a column. The little figure on a pedestal at the opposite end is much mutilated, but probably that of Apollo himself. This bas-relief, although slightly executed, is full of feeling and delicacy. (Clarac. Musée, pl. 120, No. 39).

The Louvre one *engraved in* Bouillon, vol. iii. pl. 26, No. 1. Villa Albani in Bunsen, Rom. III. 2, p. 529; Zoega, tav. 99; Millin. Gal. Myth. pl. 17, No. 58; Smith's Gr. and R. Dict. Geography, Art. Athenæ.

135. BAS-RELIEF—Chorus of Five Females.

Five females dancing before a colonnade. Bas-relief of Pentelic marble from the Louvre, formerly in the Borghese Collection at Rome.

Engraved in Clarac. Cat. p. 11; Admiranda, tav. 63; Villa Borghese, Lamberti, St. 1, No. 14; Bouillon, vol. ii. pl. 97; Clarac. Musee, pl. 163, No. 259.

136. BAS-RELIEF—Three Dancing Females.

In hard style. From Florence. Formerly at Rome, in the Villa Medici.

Was much broken when described by Winckelmann. It has since been restored, but the upper part of the left hand figure and right arm of opposite figure were totally gone. Interpreted as Clytemnestra, with Electra and Chrysothemis.

Engraved in Winckelmann, Mon. Inéd. No. 147; Wicar, Galerie de Florence, vol. i.

137. BAS-RELIEF.

Two females decorating a candelabrum with garlands, in front of a temple; a third female advances with flowers. A marble bas-relief; from the Louvre; formerly in the Borghese Collection, at Rome. Similar in style to Chorus of Five Females.

Engraved in Admiranda, tav. 64; Villa Borghese, St. 1, No. 10; Bouillon, vol. iii. pl. 97; Clarac. Musée Royal du Louvre, pl. 163, No. 21.

138. ALTO-RELIEF OF WHITE MARBLE.

Representing a female figure advancing to right with a long garland towards a circular temple, with steps and lattice-work, and roofed over as we see in restorations of the Temple of the Sun and Vesta.

This bas-relief is uniform with that of No. 137, where two females are decorating a candelabrum. It was formerly in the Villa Negroni. A similar fragment is in the collection of antiques at Ince Blundell, near Liverpool.

Engraved in Winckelmann, Mon. Ined., No. 15; Winckelmann, Storia dell'Arti, Roma, 1784, vol. iii. tav. 18.

139. BAS-RELIEF—THE SEASONS AND MARRIAGE OF PELEUS AND THETIS.

From a sarcophagus of white alabaster, in the VILLA ALBANI at ROME.

At the extreme right of the composition, Peleus and Thetis are seated on a nuptial throne. All the figures except two at the opposite end are advancing to them with bridal presents. Peleus is in the act of receiving a sword at the hands of Vulcan; Minerva follows with helmet and spear. Thetis as a bride is closely veiled. After Minerva come the four seasons, or *Horæ*, Winter, Autumn, Summer, Spring, each with characteristic offerings. These figures are very often seen repeated in ancient art, especially in terra-cotta. In earlier times only three seasons were represented. A boy follows, clothed in a full mantle, with an inverted torch in his right hand. Next to him a young man in a short tunic and garland, holding a pitcher in his right hand, and a torch over his left shoulder; his legs are covered with buskins. He is called Hymen, and the boy with the inverted torch, Hesperus, or Evening. The female figure to the extreme left, with diadem on her head, holding a crown in her right hand, is Eris, the goddess of discord—

> "abominable, that uninvited came
> Into the fair Peleian banquet-hall,
> And cast the golden fruit upon the board"—
>
> TENNYSON.

who is being driven out by Cupid, the naked boy with wings, next to Hymen. The right side of the sarcophagus beyond the sitting Peleus contains the sculpture of a standing figure, probably Neptune, holding a sceptre; a sea-monster approaches him, a sea-paddle is among the rocks behind. At the opposite end a Cupid riding on a dolphin, with an umbrella in his left hand. A paddle is fixed upright in the rocks, and a column or *candelabrum* behind the dolphin, is supposed by some to be a lighthouse. A mask and marine monsters decorate the upper part, which is separated from the larger row of figures by a very slight row of square dentils. Thetis was a marine divinity, and dwelt with her father Nereus, and her sisters the Nereids, in the depths of the sea; but she was destined to become the wife of a mortal, and Jupiter gave her in marriage to Peleus. Neptune had even sued for her hand. Chiron informed Peleus how he might obtain possession of her, for, like Proteus, she had the power of assuming any form she pleased. All the gods were present at the wedding, except Eris, or Strife, who, not being invited, threw a golden apple among the guests, with the inscription, "To the fairest." Three goddesses claimed the apple, and Jupiter sent Mercury with them to Paris, who was keeping sheep on Mount Ida, for him to decide. Juno offered him sovereignty, Minerva wisdom, and Venus, the most beautiful woman in the world. Venus prevailed, and Paris gave her the golden apple. Thetis became the mother of Achilles, who acquired, according to the oracle, greater fame than his father. Venus conveyed Paris to Greece, and by her influence he carried off Helen, the lovely wife of Menelaus. This outrage was immediately resented by the Grecian chiefs who, united with Achilles, Agamemnon, and Ulysses, carried on the Trojan war, which lasted ten years, and terminated in the return of Helen to Sparta.

Engraved in Winckelmann, Mon. ined, No. 111; Zoega, Bassi-rilievi, vol. i. tav. 52, 53; Millin, Gall. Myth.; Bunsen, vol. iii. part 2, p. 487.

140. BAS-RELIEF—NEREIDS AND TRITONS.

In Parian Marble. From the LOUVRE; formerly in the Capitol at Rome.

Remarkable for grace of composition and elegance of line. This bas-relief formed the front of a sarcophagus, and represents a Chorus of four Nereids crowned with ivy, and borne upon Tritons and marine monsters, accompanied by Genii, who symbolising the human soul, make their way across the waves to the Fortunate Isles. The ivy-crowns, the peculiar emblem of Bacchus, may at first seem inappropriate to sea-nymphs, but it must be remembered that he was educated by them, and that his worship was brought to the Greeks across the sea. He was often worshipped as the God of Humidity, and therefore associated with the fabled inhabitants of the waters. Well preserved.

Engraved in Mus. Cap. vol. iv. tav. 62; Bouillon, vol. i. pl. 84; Clarac. Cat. pl. 36, No. 75; Mori Galleria, tav. 23; Bunsen, vol. iii. p. 240; Admiranda, Nos. 31, 32; Mus. Nap. No. 38; Clarac, Musée, pl. 206, No. 192; Musée Français.

141. THREE CITIES PERSONIFIED.

Bas-relief of Pentelic marble from the LOUVRE, previously in the Villa Borghese at Rome. Was found among ruins of a sepulchre on the Via Appia at the beginning of the last century.

The costume indicates them to be Oriental cities, and the sacrificial vase, branch of olive and crowns, lead to the supposition that they were advancing to greet some conqueror. The Greeks personified not only the sun, moon, and rivers, but even cities, provinces, nations, and mountains. Frequently we find a female figure upon coins, with an inscription proving it to be a country or city, and ancient writers mention them as subjects upon which the best artists were employed. A pedestal at Naples which supported a colossal statue of the Emperor Tiberius, is surrounded by fourteen figures, personifying the different cities of Asia, which he had restored after the calamitous earthquake of the year 17 A.D. (H. B. p. 170.) Cities often appear upon coins as females holding temples, the prows of ships, and even celebrated statues belonging to them in their hands. They generally have mural crowns on their heads. Ancient roads were personified as female figures holding a wheel: thus they appear upon the Arch of Constantine and a coin of Trajan. The coins of Hadrian to commemorate his extensive voyages display almost every variety of mode of personifying localities. (See p. 14 of Introduction to Roman Court.) Rome herself was represented as an Amazon with helmet and shield, sometimes sitting on her seven hills. In later art she was more draped, and hardly to be distinguished from Minerva.

Restorations: The nose and right fore-arm of the first figure; the nose of the second; and the right fore-arm, nose, mouth, and chin of the third, also her left hand from wrist, and a portion of drapery connected with it.

Engraved in Bouillon, vol. i. pl. 86; Villa Borghese, St. 2, No. 17; Bartoli, Ant. Sepolcr. tav. 108; Clarac. Musée, pl. 222, No. 301; Clarac. Cat., No. 179.

142. VESTAL, COLOSSAL, OF DRESDEN.

An architectural figure, with fluted drapery. Probably the antique portion belonged to a Caryatid.

143. BAS-RELIEF—ANTINOUS.

Bas-relief of Luni Marble. From the Villa Albani, at ROME. Found in the ruins of Hadrian's Villa.

The fingers of the left hand, the thumb and two fingers of the right, and the lotus crown, are modern restorations and additions. The favourite of Hadrian is represented crowned with lotus-flowers, in reference to his death and apotheosis, which took place in Egypt. This figure, the upper portion only, is one of the finest bas-reliefs existing of this style. The figure is somewhat larger than nature, and in a pure style, which unites extreme elegance with elaborate finish.

Engraved in Zoega, Bassi Rilievi, vol. ii. tav. 116; Bouillon, vol. ii. pl. 98.; Bunsen, vol. iii. part 2, page 526; Winckelmann, Mon. Ined, No. 180; Mus. Nap. No. 211.

144. RETROGRADE SEPULCHRAL INSCRIPTION.

From a terra-cotta Stêlê, defective above where was the name of a woman, who was the daughter of Enialus.

The form of the letters, the O for OY, the E for H, and the double sigma, indicate an age not later than the early part of the 5th century B.C.

The direction of the letters from right to left is a strong reason for attributing an early date to this inscription.

In letters of the 4th century B.C. the inscription would be as follows:—

. . . . . ΕΝΙΑΛΟΥ ΘΥΓΑΤΡ(ΟΣ)
ΚΕΡΑΜΟΣΤΗΛΗ

"The earthen pillar of . . . . . daughter of Enialus." *

145. SMALL BAS-RELIEF.

From ATHENS. Three standing divinities by two altars. They seem to be Mercury, Jupiter, and Diana.

146. ATHENIAN BAS-RELIEF.

A veiled female, youth with horse, giving palm branch to a boy on the right.

147. THE DIOSCURI, WITH THEIR HORSES FACE TO FACE.

A bas-relief from ATHENS, merely blocked in, and never finished; very curious.

148. PORTION OF A FUNEREAL VASE.

A charming family group. The female is seated, and an old man takes her by the hand.

* I am indebted to the kindness of Colonel Leake, for the interpretation of this inscription, and beg to thank him for the liberal manner in which he has favoured me with information upon this and other subjects.

149. CIPPUS.

Beautifully designed, and executed with wonderful spirit. The depth to which it is hollowed is very remarkable. The foliage is of the richest and most luxuriant kind. Inscribed :—

ΕΓΙΚΡΑΤΗΣ
ΚΗΦΙΣΙΟΥ
ΙΩΝΙΔΗΣ

Two rosettes are carved beneath the inscription. A *cippus* is a low column, generally square, like an altar, upon which decrees, or memorial tablets, were inscribed. They were sometimes used as mile-stones, but they most frequently served as sepulchral monuments. The Greek term Stêlê is the most extensively applied term to sepulchral monuments of Grecian times. The stêlê was a square pillar, or upright stone; these were usually terminated by an oval heading called *Epithêmata*. Sometimes the stêlê was surmounted by a pediment or fastigium, which was then called by the pure Greek name —*aetos*. The accompanying illustrations will show the general form and arrangement of these monuments, and it will be seen that when these stêlae were very tall, such bas-reliefs as the Ulysses (No. 172) could easily be introduced. The heading, when especially rich and divided into leaves, was called a *fleuron*.

Greek Stêlê or Cippus, from the LOUVRE.

150. UPPER PART OF DORIC COLUMN OF THE PARTHENON.

Original size.

151. BAS-RELIEF—FAUN AND NYMPH.

In Grechetto marble; from NAPLES; found at Herculaneum. *Engraved in* Mus. Bor. vol. v. tav. 53.

152. ATHENIAN BAS-RELIEF.

A fragment displaying a female seated in a chair, with a winged lion in front.

153. A VERY FINE FRAGMENT.

Also from ATHENS. A reclining female, the drapery beautiful. A Spartan hound is in front of her couch.

154. ALTO-RILIEVO FROM ATHENS.

A Pan, sitting on a rock, playing a pipe, before a closely muffled female.

155. PLUTO, WITH MODIUS ON HIS HEAD, RECLINING ON A COUCH.

He is raising a *rhyton*, or horn-shaped drinking vessel, in his right hand. The left hand is holding a patera. In front of couch is a table set out with viands, and by the side of it a large vase, or crater, in which the wine was mixed before it was served out at feasts. The ancients never drank their wine pure, as we do, but devoted much attention to the proportion of water that was to be introduced. By the side of this crater stands a boy with his right hand raised. A graceful female is sitting at the foot of the couch, as women were never permitted to recline at meals with the other sex; she seems to be holding a square box, or drinking vessel, in her left hand. A group of relations is introduced, four taller and three shorter in stature.

156. FRAGMENT OF FRIEZE OF THE PARTHENON. TWO MALE HEADS, AND PART OF THE HORNS OF AN OX.

They belong to the south side.

Engraved in Vaux, p. 84.

157. FRAGMENT OF A HORSE'S HEAD, IN A HARD STYLE OF ART.

The arrangement of the mane quite in the Persian fashion; to be seen also in the Chariot frieze of the Lycian Collection.

158. SMALL BAS-RELIEF.

To the left a Faun and Panther, the same as appear in sculptures of the Museo Borbonico (Mus. Bor., vol. vii., tav. 24), and British Museum (Vaux, p. 183), and also on the Salpion Vase, now at Naples. This faun is preceded by Bacchus holding a *thyrsus* supported by a young Faun. Before him is a Silenus holding a crater on his left shoulder, and a lighted torch in the right, which he directs towards the ground. The same action may be perceived in the little draped figure in the bas-relief (No. 139), representing the marriage of Peleus and Thetis.

159. BAS-RELIEF.

From ATHENS. A seated female, holding a patera on her knees, a Sphinx is in front of her seat. She faces a little statue on a pedestal, with the inscription ΕΤΘΗ. A tree rises behind the statue, and a small NIA.

figure appears imediately above the trunk. The background is inscribed ΤΕΛΕΤΗ, and upon the base, which supports the female's arm the letters :—

ΕΠΙ
ΚΤΗ
ΣΙΣ

160. A VERY FINE SCULPTURE IN VERY LOW RELIEF. REPRESENTING JUNO AND MINERVA HAND IN HAND.

The Queen of the Gods grasps a sceptre in her left hand, whilst the presiding deity of Athens holds the pointed end of her spear downwards. The Gorgon's head is traceable on the breast of Minerva, but the surface is too much worn to ascertain further details. The form of the helmet and crest is the same as appears after the time of Phidias. Juno wears a plain band round her head, but in the dignified action of the figure we may imagine we trace something of the majesty Polycletus imparted to his statue at Argos.

161. A CAVALCADE.—ONE HORSEMAN FOLLOWED BY FOUR RIDING ABREAST.

162. AN INSCRIBED STÊLÊ, SURMOUNTED BY AN AETOS OR FASTIGIUM.

A farewell scene. The seated figure is a female. The letters are small and close.

163. BAS-RELIEF. A SEATED MALE DIVINITY, perhaps JUPITER, TO THE LEFT.

A youth, with no clothing but the usual mantle, or *chlamys*, stands before him, holding a draped female by the right hand, she has a pitcher in her left, a small bearded figure in pallium stands on the right side.

164. THE LOWER PORTION OF A STÊLÊ.

A female appears seated on a square seat, like Penelope. Behind her is a dignified old man in full pallium. Facing her is a male figure also in a pallium, taking her hand. This figure is much destroyed. The attitudes of both male figures require support, but no sticks are introduced, as in the frieze of the Parthenon. They were most probably supplied, in this instance, by colour when the monument was in its pristine beauty. Two lines of Greek inscription below.

165. JUNO.

A colossal statue from BERLIN. The arms and head were restored by Emil Wolf.

Compare Clarac. Musée. pl. 415, No. 721 ; Cavaceppi, No. 55, vol. i.

166. BAS-RELIEF.

Two females, one with a bull, the other with a lamp, or small candelabrum, surmounted by a pine-apple. More probably an incense-burner, as seen on vases, and the frieze of the Parthenon. From FLORENCE.

The Vatican Collection possesses a similar bas-relief, in which the left-hand figure and the hind-part of the bull, being nearly destroyed, were restored from the Florentine original.

Restorations : The female figure with the lamp, Wicar (Galerie de Florence, vol. iv.) Compare the recent fragments from Athens 178 and 178A, of a similar subject. The feeble and elaborate style of this, as an imitation from a superior work, will at once be perceptible.

Engraved in Visconti, Mus. Pio Clem. vol. v. tav. 9 ; Pistolesi, vol. iv. tav. 99.

167. A SMALL ATHENIAN BAS-RELIEF, Representing a Parting Scene.

A female figure is sitting on a thin legged chair, like the Penelope (No. 266). A female holds her hand. An old man is standing behind.

168. BAS-RELIEF of a male figure reclining on a couch, leaning with his left elbow on a double cushion.

He holds a patera in his right hand. A female figure is sitting on a square four-legged seat, at the foot of the couch; she appears to be in the act of conversing with him. A female, closely draped, is standing to the right behind him. A dog crouches on the ground, seemingly gnawing something; at the left side is a cratêr, and a naked youth, standing beside it with a jug in his right hand.

169. A LOW RELIEF.

The genuineness of which may well be doubted. It appears to be a Florentine work, executed at the period when antique compositions were so much practised in that school. A female seated on a rock with raised arms, in front of a tripod, elevated on a column, divided by various bands of foliage; on the right hand side, a female figure with streaming hair, faints in the arms of a youth. Bacchus faces the female with raised arms, he is leaning against a plane tree, having the *thyrsus* in his hand. A panther sits at his feet, and, behind him, a Maenas holds part of a torn kid, with extravagant gesture, wild hair, and drapery.

170. CARYATIDÆ.

Alto-rilievo of Grechetto marble. From Pozzuoli.

The Greek inscription is not considered by Gius Maria Parascandalo to be genuine. A female clad in Doric costume sits at the foot of an ornamental tree; on each side stands a female, similarly attired in a double tunic without sleeves; each of these has a broad modius on her head, which serves as a support to the architecture. At the first glance one is inclined to set it down as a good work of Roman times.

Engraved in Mus. Bor. vol. x. tav. 59; Neapels, p. 132; No. 497.

171. BASSO-RILIEVO—Orpheus, Eurydicê, and Mercury (Hermês).

Bas-relief of Grechetto marble, from Naples, formerly in the Caraffa Noja Collection, and before that belonged to Gaspar Torelli.

ΗΡΜΗΣ ΞΥΡΥΔΙΚΗ · ΣΥΞΦΡΟ ·

The Greek inscription in clear sharp characters determines the subject. The name Orpheus is written backwards, as on many of the painted vases where the words supposed to be uttered by a personage are turned in the direction of

the speaker's mouth. Two other well-known repetitions of this group exist; one in the Louvre, the other in the Villa Albani. The former inscribed with different names, viz., *Amphion*, *Antiope*, and *Zethus;* the latter destitute of any writing at all, is explained by Zoega as Orpheus, Eurydice, and Hermes. The Roman letters on the Borghese sculpture are large and coarse, with much less appearance of originality than the Greek. (Bunsen, vol. iii. part 2, p. 531.)

Engraved in Mus. Bor. vol. 10, tav. 62; Zoega, B. R. vol. i. tav. 42; Winckelmann, Mon. ined, No. 85; Millin, Gall. Myth. 512*, pl. 177 bis; Bouillon, vol. ii. pl. 93; Neapels, p. 67, No. 206.

172. ULYSSES AND HIS DOG—A SEPULCHRAL STÊLÊ SCULPTURED IN THE ARCHAIC STYLE.

Basso-rilievo in Greek marble. From NAPLES. Formerly in the Borgia Museum at Velletri.

A sepulchral stêlê of Greek workmanship, erected on a base inscribed with Oscan characters. It is adorned with a bas-relief, representing a bearded man dressed in a simple *chlæna;* he stands with his legs crossed, leaning on a long knotted stick planted under his left arm. A band passes round his left wrist, and the *guttus* or oil vase is hanging from it. The band on his head, and the general appearance of the figure, are indications of the subject being heroic. The dog looking up with so much attention accords perfectly with the faithful Argus recognising his master. A similar group appears on the coins of the family Mamilia, and also upon an engraved gem. Raoul Rochette gives a vase-painting with the name of Ulysses inscribed, and with much the same attitude, in his Mon. ined. pl. 76, No. 7.

Engraved in Mus. Bor. vol. xiv. tav. 10; Raoul Rochette, Mon. ined. pl. 63, No. 1.

173. AN INSCRIBED FAREWELL SCENE.

From ATHENS, consisting of two females, fully draped, and a little girl. One is seated and holds the other by the hand. These figures are enclosed in a niche.

174. AN INTERESTING LITTLE ALTO-RILIEVO.

From ATHENS.

It is set deep in a square frame, and presents a naked man anointing himself; his left hand held the *guttus*, or oil bottle (see No. 172); it is now broken away. A little boy, standing cross-legged, holds a strigil in his right hand, bending an arm across the body, by placing his left hand upon his right shoulder. A large terminal figure, crowned with fillets, such as adorned places of public exercise, rises on the right hand side of the alto-relief, and on the ground below it, stands a large jar, or *loutêr*, for the purpose of washing.

175. BAS-RELIEF.—FAREWELL GROUP OF TWO FIGURES.

A female seated, and a male fully draped in the pallium takes her by the hand. Among the words of the inscription may be perceived the graceful parting expression of the Greeks, XAIPE. These figures are surmounted by an arch, which shows that, although the Greeks did not require the arch as a

means of construction, they were perfectly aware of it, and occasionally introduced it, solely as a matter of form in monuments of this nature. Late style of art.

176. FRAGMENT OF SEATED FEMALE.

177. FRAGMENT. Two Draped Females side by side.

178 & 178A. ALTO-RILIEVO.

Figures of Victory, from the Acropolis of Athens.

The originals of this and the two following marked A and B are still at Athens. We have casts in the British Museum which are more complete, exhibiting the figures in the act of leading a bull to sacrifice. The central portion, containing the rearing animal, is deficient here. There is a wonderful richness in the arrangement of the drapery, and play of lines throughout the whole composition. When seen complete, this bas-relief is an interesting contrast with the sculpture from Florence (No. 166), of two females leading a bull. Both the Victories in this slab have broad wings, and by their peculiar flatness relieve agreeably the deep cuttings of the close folded drapery.

178B.

The lovely figure of a Winged Victory adjusting her sandal, belongs to the same series as the two preceding. They all formed part of a series of sculptures which adorned a parapet between the little temple of Wingless Victory and the general ascent to the Propylæan entrance to the Acropolis. They were consequently seen by every one during the most trifling, as well as the most important occasions. The beautiful arrangement of the folds upon this figure, so skilfully managed as to display all the prominences of the naked figure, merits the attention of every artist. A similarity may be traced between this figure and that of the female at the right extremity of the frieze of the temple of the Wingless Victory, *Nikê Apteros* (No. 57). Its style of art, perhaps somewhat earlier, seems a little more severe, for there is an almost Asiatic luxuriance about the forms, both of the flesh and texture of the drapery, in the Victory tying her sandal, 178B; and these forms may not improbably have induced Praxiteles to adopt and afterwards to purify them with all the delicacies and refinements for which he seems to have been so remarkable. Some coins of South Italy, especially the beautiful ones of Terina, a city of the Bruttii, a colony from Croton, exhibit many of these excellencies in miniature. The figure of Victory was a very favourite device among these people, and she appears with her *caduceus* or staff of peace in a great variety of attitudes, some of them almost identical with the alto-rilievo before us. These coins are preserved in the British Museum.

Dimensions: Height,

THE ELGIN MARBLES.

Sculptures in Pentelic marble from Athens, which formerly adorned the Parthenon. Under this denomination we must include the continuous line of figures extending the whole length of the Bas-relief Gallery, and along the North end also. The position and various characters of the sculptures from the Parthenon have been already explained in the description of the model which faces the Greek Court. (See Introduction, p. 6.)

The frieze consists of various portions which have been selected partly from those now in the British Museum, and partly from the originals remaining at Athens. The greater portion of the figures of the frieze have been skilfully restored by Signor R. Monti. The frieze has been coloured in different ways to show the various opinions that are entertained respecting the Polychromy of the ancients. The statues below from the pediments are not all that remain, but they have been selected to afford a more ready means of comparing their style with that of the sculptures from other collections. We are mainly indebted to the energy and perseverance of B. R. Haydon for the acquisition of these precious treasures of art. At a time when public opinion had not risen to such subjects, and when few leading spirits were disposed to receive new principles, Haydon wrote and talked with sound judgment. He resolved in his own person to show what impression they were capable of making; and happily his wishes were at last realised, but not without violent opposition from those whose pursuits should have been prompted by very different feelings. Flaxman, Canova, and Mr. W. R. Hamilton, were among the most powerful supporters of the course by which the Elgin Marbles were acquired. Flaxman himself drew assiduously from them when they came over. In 1674, the Marquis de Nointel employed a French artist, named Jacques Carrey, to draw all the sculptures as they then stood upon the Parthenon. His drawings are the earliest record that we have of the appearance of the sculptures; they are copied in black and red chalk, exactly as they appeared in their elevated position, and the drawings are still preserved in the French national collection. Two years later, in 1676, Sir George Wheeler and Dr. Spon visited Athens, and each published a distinct account. The Parthenon at that time was used as a Christian church; the central figures of the east end having been removed for the construction of a window. This caused the gap visible in Carrey's drawing. The building was seriously injured by the explosion of a powder-magazine in 1687, which threw down most of the columns and displaced many figures. This derangement was made worse by the attempts of the Venetians to remove some of the groups. In these, unfortunately, some of the finest central figures were destroyed. The drawings of Carrey have been of great value in restoring the various parts, and for arranging the marbles that have been brought to this country. The Elgin marbles were purchased July 1st, 1816, by the British nation for the sum of 35,000*l*. They consist of sculptures by the hand of Phidias from the Parthenon and Erectheum, bronzes, inscriptions, and other fragments, together with casts from the Temple of Theseus and Monument of Lysicrates. All, with very few exceptions, came from the Acropolis at Athens. The most perfect age of art may be considered to range from the time of Pericles to that of Alexander the Great, which, beginning with Phidias, terminates with that of Praxiteles. The Elgin marbles are the great examples of the art of this period; they are the productions, not only of the best age, but of that school of art which the ancients themselves most esteemed. They are works neither executed to gratify individual caprice, nor on so small a scale as to be inadequate representations of a style, nor are they of uncertain date and quality: they are pre-eminently national monuments and historical documents, and are therefore of inestimable value in fixing the standard by which all specimens of ancient art which have been preserved to us may be measured and classified. The new standard of criticism furnished by the Elgin marbles has shown that among the countless statues and bas-reliefs in the museums of Europe, very few can be pointed out worthy to take their place by the side of the undoubted works of Phidias. The works in the Vatican and other collections of Italy,

which the antiquaries of that country still continue to assign to the school of this great artist, are, in the majority of instances, evidently copies, recollections and translations of earlier designs.

Engraved in Ancient Marbles of the British Museum, parts 6, 7, 8, and 9. 1830—42; Vaux's Handbook to the British Museum, pages 36 to 142; Brönsted, Voyages in Greece, vol. ii.; Clarac. Musée, pl. 822, No. 2070 to pl. 824, No. 2071; Wheeler's Travels in Greece, fol.

FRIEZE.

The original position of these sculptures upon the temple may be ascertained by a reference to the model, and it seems wonderful that so great an extent of sculpture, replete with such beauties as to maintain the admiration of artists of all times, should have been destined to occupy so dark and hidden a situation.

Being placed behind the columns, it was impossible for the spectator to recognise any of the subjects at a greater distance from the wall than the lowest step of the temple; hence the sculptor very judiciously adopted an extremely low relief for his figures, because one boldly projecting part would have interfered with another. He probably profited by the observation of such an error in the frieze of the Theseum, where although placed in an equally limited space, the figures were in very high relief (see Nos. 32 and 56). The frieze of Phigaleia, which adorned the inside of the temple, is in very high relief. The opinion of Flaxman upon bas-relief, a style in which he so pre-eminently excelled, merits our attention at this point. He says, "The *basso-relievo* may be considered in effect as a picture whose background is light a little subdued, the figures thereon being chiefly of the middle tint, with touches of strong dark in the depths, and bright lights on the higher projections. This species of sculpture is not intended to be seen in many views, like the entire group, but it has this advantage, that more groups than one may be on the same background, and sometimes a succession of events in the same story; a greater force is given to harmony, or contrast of lines, by the number of groups and figures, as well as the projection of their shadows.

"The ancients, who considered simplicity as a characteristic of perfection, represented stories by a single row of figures in the bas-relief, by which the whole outline of the figure or group, the energy of action, the concatenation of limbs, the flight or flow of drapery, were seen with little interruption; but there are instances of the best times in low relievo, where many horsemen are advancing before each other, the nearer horse hiding the hinder parts of the preceding, and sometimes part of the rider, without causing the least confusion of effect, as in the frieze from the Temple of Minerva in Lord Elgin's Collection.

"There are noble examples, also, of groups and figures rushing in the same reiterated line through the composition; but, even in basso-relievo, it must be remembered the work is sculpture, which allows no picturesque addition or effect of background; the story must be told, and the field occupied by the figure and acts of man."

The only light that could reach the Parthenon was from below, either from between the columns or by reflection from the pavement.

The frieze, which was carried along the upper part of the outside of the cella, offered a continuation of sculptures in basso-relievo of the most interesting kind. This frieze being unbroken by triglyphs, had presented much more

unity of subject than the detached and insulated groups of the ninety-two metopes. It represented the whole of the solemn procession to the Temple of Minerva during the Panathenaic festival.

The great Panathenaic festival, celebrated in honour of Minerva, was held once in four years, in the third year of each Olympiad. It was so called because every freeborn inhabitant of Attica was entitled to assist at it. Many of the figures are on horseback, others are about to mount; some are in chariots, others on foot; oxen and other victims are being led to sacrifice. Young men are seen carrying pitchers, thence called *hydriaphoroi*, others bearing trays are called *scaphephoroi*. Females are seen carrying sacrificial utensils and incense-burners; some of them bear parasols, and are called *skiaphoræ;* but the chief point and object of the entire procession is the delivery of the embroidered veil and mysterious baskets into the hands of the reigning Archon and a priestess. These important functions will be more closely considered when we examine the eastern portion of the frieze.

The highly painted portion of the frieze, extending from the model of the Parthenon to the Egyptian termination of the gallery, belongs to the northern side of the temple. It presents the most crowded part of the Athenian cavalcade. Young knights equipped, some with boots, some with helmet or cap and chlamys, are riding at full speed. With the assistance of colour the eye more readily perceives that, instead of the confusion which the broken slabs in the British Museum lead one to imagine, they are advancing in regular order, being marshalled in files of nine deep. They are all galloping to the left.

The portion beginning from the other side of the Parthenon model, including thirty figures and twenty-three horses, forms the complete frieze of the western end; that is, of the portico which faces the spectator on entering the Acropolis. With the exception of the first slab to the left, now in the British Museum, all the originals of the west end still occupy their original position. Lord Elgin, who only removed to save, left these sculptures in their protected situation, and furnished the British Museum with accurate casts in plaster.

The Panathenaic procession assembled in the Ceramicus, in the outskirts of the town, and ascended the broad slope leading to the Acropolis, through the magnificent portals of the Propylæa. When the procession reached the open space between the Propylæa and the Parthenon, it divided into two branches, one passing by the south side and the other by the north side of the temple; both met again before the east portico, where the most important solemnities were performed in the presence of the famous statue of the goddess, whose looks would seem fully directed from her position within the cell of the temple. These ceremonies were represented upon the eastern frieze, and upon the western, before which we now stand, the beginning of the procession was pourtrayed.

The first two horsemen to the left are remarkably excellent, both for elegance of action and power of execution; the third horse is ready for a youth to spring upon him, who seems detained by listening to some advice from his father, or one of the magistrates or marshals of the procession.

The costume of the seventh horseman is remarkable for its completeness. The helmet, with its full crest, is adorned on the sides with the relief of a flying eagle. The cuirass, or *lorica*, has ornamented shoulder-straps, a Medusa head is sculptured on the abdomen, and its sides beneath the arms are filled with scale armour. The cuirass is terminated below by large metal plates peculiar to this kind of armour, and often seen on the painted Greek

vases. It also appears in the equipment of the warrior Aristion, described at p. 24 of Introduction. A short tunic appears beneath these plates, but the legs and feet are left entirely bare. The next figure standing has a similar kind of helmet, but no other kind of garment than the *chlamys* or large cloak. He seems in the act of arranging his sandal, and the attitude is very similar to that of the Jason (No. 26).

The second horseman from this is clothed in a tiger or lion's skin, over the usual *chiton* or tunic. The next, a horse rearing, is remarkably excellent; it groups admirably with the man who seems trying to curb it. They form as nearly as possible the centre figure of the western frieze. The *flying drapery*, as it is technically called, of this man, has been adverted to in the Introductory history of Art (p. 28). It formed one of the innovations of the age of Phidias. The costume of this figure, similar to the fourth horseman after him, has somewhat of an Asiatic character; the second horseman wears the *chlamys*, or cloak, and the broad-brimmed Thessalian hat, called *petasus*, which occurs several times on the frieze. It is still worn at Athens, and affords a delightful protection against the heat of the sun. The petasus and chlamys were generally used by travellers; hence Mercury often appears on vases so equipped. The horses continue at full speed, verifying Flaxman's observation in one of his lectures (p. 102):—"They appear to live and move, to roll their eyes, to gallop, prance, and curvet; the veins of their faces and legs seem distended with circulation; in them are distinguished the hardness and decision of bony forms, from the elasticity of tendon and the softness of flesh. The beholder is charmed with the deer-like lightness and elegance of their make; and although the relief is not above an inch from the background, and they are so much smaller than nature, we can scarcely suffer reason to persuade us they are not alive." The horse with bent neck, rubbing the side of his head against the inside of his near fore-leg, is a deviation from any attitude hitherto represented. The figures at this end of the frieze are more in confusion; the riders have not yet mounted, and the horses seem to have been recently led out of the stables; some are still in the grooms' hands. The riders seem to be equipping themselves; one with a petasus at his back, and chlamys round his neck, is fastening his shoe, whilst the end figure of this side of the frieze seems in the act of putting on the chlamys. On no other side do we see figures in the act of preparation, no occurrences of accident, beyond the variety caused by some unruly animals, especially oxen, all engaged in the earnest performance of this great religious ceremony.

EAST FRIEZE

begins to the right of the figure putting on his garment. It opens with a crowd of female figures, representing the virgins of Attica. They advance to the right towards the centre of the frieze, and are a continuation of the procession on the south side. The first part of these maidens carry elegant water vessels, *oenochoæ;* others hold parasols, and were called *sciaphoræ*. These are succeeded by a group of four male figures, partly clothed; the first is the only one not leaning on a staff. They are supposed to be the chief dignitaries of the state. Beyond these are four seated figures; the first holds a *petasus* in his lap, the second leans his right arm playfully upon the other one's shoulder, and raises his other hand as if holding a spear. They are the Dioscuri, Castor and Pollux. The seated female holding a torch is Ceres; and the last of the four, whose attitude somewhat resembles that of the Ludovisi

Mars (No. 23), is Triptolemus. Beyond this group, and partly separated by a standing female, are two figures on thrones of a more stately description. They represent Jupiter and Juno, the latter seems to be unveiling herself. The female at her side is Hebe. She has wings, as on the celebrated Sosias cup at Berlin. Jupiter holds a sceptre in his right hand. The arm of his throne is supported by a sitting Sphinx. To the right of Jupiter stand two maidens bearing mysterious objects on their heads; one seems to be a basket, the other a stool. A priestess is receiving a burden from the foremost girl. Next to the priestess is the reigning Archon, clad in a long garment, who is receiving from the hands of a youth the sacred *peplus*, or embroidered veil, which has been woven and folded in a square form. This was the solemn object of the Panathenaic pomp. The *peplus*, which had been previously worked in the Acropolis by young virgins selected from the best families in Athens, was borne to the temple of Athênê Polias, a temple by the side of the magnificent structure which the procession actually surrounded, and there it was laid on the knees of an ancient wooden statue of the goddess. On this peplus was embroidered the battle of the gods and the giants. This group of the frieze last described occupied the exact centre over the eastern doorway. It will be remarked that Minerva herself does not appear in this frieze, but the large sculptures in the pediment above represented her birth in the presence of the Olympian gods; and when the portal beneath was thrown open, the ivory and gold statue of the goddess would be seen in all its glory. The two seated divinities beyond the youth with the peplus are Hygeia and Æsculapius. The group of four seated figures which follows has been partly restored from Carrey's drawing; the left-hand figure represents Neptune, the next his son Theseus; the two females are the daughters of Cecrops, Aglauros and Pandrosos; the boy leaning upon the knee of the foremost is Erectheus. A party of male dignitaries occupy the next space. They are more numerous than on the opposite side. The original slab of the five females and two priests following is at Paris. After these are two females carrying an incense-burner, followed by two females with *oinochoæ*, or ewers, and two with *paterœ*. Part of a sacrificial group, and three figures bearing trays, called *scaphephoroi*, complete the sculptures forming the eastern frieze. All these concluding figures are advancing to the left, and seem to head the procession on the north side, which consisted of sacrificial oxen, water-carriers, flute-players, and performers on the lyre. This portion of the northern frieze contained also a great variety of chariots, some drawn by two horses and others by four. The crowd of horsemen has been already described.

179. A PORTION OF THE WEST FRIEZE OF THE PARTHENON.

May be easily recognised by a reference to the complete line running along the upper part of the same wall. It is almost at the end of the western portion.

180. FRAGMENT OF THE FRIEZE OF THE PARTHENON IN THE VATICAN.

This interesting sculpture, although no more than part of a horse and a bearded rider, is the only piece of the Parthenon supposed to be in Italy. It was brought away from Athens in 1687. It belonged formerly to the Cavalier Camuccini. Even this fragment could not escape the hands of scrapers and restorers; the mane of the horse, it will be seen at a glance, has been

scratched into a multitude of small lines, such as no part of the original frieze will be found to exhibit.

Engraved in Pistolesi vol. iv. tav. 59; Bunsen, vol. ii. pl. 2, p. 112.

181. PORTION OF AN INTERESTING LITTLE FEMALE FIGURE.

Shows the costume of an early period. It is a genuine specimen of careful execution, whilst the artist was struggling and endeavouring to improve himself. The formal plaits of the hair may be seen falling down on each side of the neck, and the peculiar wavy texture of the under garment may be seen on many works of a more archaic period. It is traceable on the sleeve of the female figure mounting her chariot in bas-relief (No. 59).

182. FRAGMENT OF ONE OF THE SOUTH METOPES OF THE PARTHENON.—The Hind Part of a Centaur.

183. Vacant.

184. Vacant.

STATUES FROM THE EASTERN PEDIMENT OF THE PARTHENON.

Six of the eleven statues belonging to this end of the temple are now in the British Museum.

185. THESEUS.

Theseus is partly reclining upon a rock, covered with the skin of a lion. Theseus, it is well known, imitated the character of Hercules, and the attitude of this figure is very similar to that of Hercules on some of the coins of Crotona, in which he is seated on a lion's skin, holding a cup in his right hand. From the position of this statue next to the rising horses of Morning, Brönsted gave it the name of Cephalus, but his theory has received few supporters.

This figure is the most perfect of all the Athenian marbles, and has always been the favourite object of study with artists.

In physiognomy, the Theseus has the general character of the Greek figures in the metopes. Knox, in his supplement to Fau's Anatomy for Artists, calls attention to the back of the figure, notwithstanding its unfavourable position (page 221). The neck, perhaps, is longer than we should look for in the strong man; but as the artist did not intend that he should be represented as a particularly strong man, or athlete, and there are no such indications in the figure, everywhere we find the same delicacy in pourtraying the surface that is to be seen in the Ilissus. Sir Richard Westmacott, in his evidence before the committee of the House of Commons (page 35), said, "I should say, the back of the Theseus was the finest thing in the world, and that the anatomical skill displayed in front of the Ilissus is not surpassed by any work of art." Flaxman, in his evidence before the same committee, bears similar testimony (page 31): "There is one statue also which is called a Hercules, or Theseus, of the first order of merit; and I should, if you would permit me to compare it with a fragment, estimate it before the Torso Belvidere" (page 33). Haydon in his Lectures (vol. i. p. 200), remarked that, "The back of the Theseus was never seen when once upon the pediment of the Parthenon; but it was

finished by Phidias, on a principle of religious enthusiasm for the honour of Minerva, as if it had to be seen every day." Canova, the greatest sculptor of Italy at that period, declared that, "however greatly these statues had suffered from time and barbarism, it was undeniable that they had never been retouched; that they were the work of the ablest artists the world had ever seen, executed under the most enlightened patrons of the arts, at a period when genius enjoyed the most liberal encouragement, and had attained the highest degree of perfection; and, moreover, that they had been found worthy of forming the decoration of the most admired edifice ever created in Greece." From this judgment of Canova all idea of restoring the marble was abandoned.

Dimensions: Height,

185A. CERES AND PROSERPINE.

It will be seen by a reference to the woodcut copy of Carrey's drawing of the eastern pediment, that this colossal group of two female figures was originally placed next to the Theseus. They are called Ceres and Proserpine. The heads and hands are gone, but the rest of the figures are well preserved. Like the Theseus, they were as completely finished at the back as in those parts immediately exposed to the view. The goddesses are seated on low square seats, without backs, but covered with folded carpets or cushions.

Dimensions: Height,

185C. HORSE'S HEAD.

One of the horses of the Chariot of Night which occupied the right-hand angle of this pediment, corresponding to the rising horses of Day at the opposite end. Dr. Waagen, the distinguished German critic, observes, "I never, perhaps, found so great a difference between a plaster cast and the actual sculpture, as in these Elgin Marbles. The Pentelic marble of which they are formed has a warm yellowish tone, and a very fine, and at the same time, a clear grain, which has imparted to these sculptures a peculiar solidity and animation. The block, for instance, of which the famous horse's head consists, has absolutely a bony appearance, and its sharp flat treatment has a charm of which the plaster cast gives no notion. It gives the impression of being the petrified original horse that issued from the hand of the god, from which all real horses have more or less degenerated, and is a most splendid justification of the reputation which Phidias enjoyed among the ancients as a sculptor of this animal. This head, as well as all the statues from the two pediments of the Parthenon—partly from the importance of the place they occupied, partly from the beauty of the work—may be assumed with the greatest probability to have proceeded from the hand of Phidias himself" (vol. i., page 51). "Their highest charm, however, like the poems of Homer, is derived from their simplicity. As the authors of them, in the enthusiastic endeavour to treat their subjects with the utmost possible perspicuity and beauty, had attained the most complete knowledge of nature, as well as an absolute command over all the means of representing their ideas, abandoning all that was conventional in earlier art, it never occurred to them to use these advantages, except for the purposes of perspicuity and beauty. Nothing was more remote from their minds than, as in later times, to display and make a show of them for their own sake." (Ibid, page 53.)

Sir Charles Bell, in his Anatomy of Expression (page 127), says, "The Elgin Sculptures are of great value to the arts of this country, as they obviously tend

to turn the artist's attention to nature, and exhibit to him the consistency of natural form and beauty. The horses' heads in that collection are perfectly natural, and if there be any exaggeration, it is only in the stronger marking of that which is the characteristic distinction of the animal."

186B. THE FATES.

Two figures of the group have been selected here as affording the most characteristic example of the style of Phidias in representing the draped female form. The neck and bosom of the reclining figure display much loveliness and beauty; the *chiton*, or tunic, that has slipped down so as to display the bare shoulders, gives by the consummate arrangement of its folds still greater effect to the adjacent parts. The lines of the drapery are boldly marked without interfering with the general direction of the limbs; indeed, they seem, as in the accounts given of the draperies of Polygnotus (page 27), to set them off to still greater advantage. The remarks of Quintilian upon the style of Zeuxis might here be applied to the female forms of Phidias. He says, "Zeuxis painted bodies with greater than real proportions, thinking such a form to be rather more august; and in this it is imagined he followed Homer's manner, who took pleasure in representing all his characters, even his women, of large and strong size." This grandeur of form accords also with that of the beautiful statue of the Amazon in the Greek Court (No. 302), where, although the drapery is boldly lined, it contributes to the general richness of the figure without breaking it into too many parts. The broad mantle spread beneath the recumbent figure of the Fate is broadly treated, and affords a perfect contrast with the fineness and delicacy of the folds of which her *chiton* or tunic is composed. The same difference may be observed in the sitting figure which supports her, and yet more strongly in the seated Fate, to be seen only in the British Museum. There the mantle which envelopes her knees falls in remarkably broad folds, and is evidently of thicker stuff than the lower garment, seen beneath, reaching in rich finely-plaited folds to the feet. This figure is called by Colonel Leake, Vesta.

The Fates, according to the Greek legends, were present at the birth of children, and sang the destiny of new-born infants. Hence the appropriateness of their appearance in a subject recording the birth of Minerva.

Dimensions! Height,

187. NIOBÊ AND DAUGHTER.

The centre group of a series of statues, representing the family of Niobê afflicted with the arrows of Apollo and Diana. Found previously to 1583 beyond the gate of S. Giovanni at Rome, and placed in the Villa Medici upon the Pincian Hill. They were removed to Florence in 1775.

Niobê, the daughter of Tantalus and wife of Amphion, King of Thebes, had boasted of her greater number of children than Latona (Letô). Apollo and Diana (Artemis), the only children of Latona, slew all the children of Niobê with their arrows, and Jupiter (Zeus) changed Niobê herself into a stone on Mount Sipylus, in Lydia, which is perpetually shedding tears. The artistic execution of these figures is very unequal, and in many parts very inferior to the conception. They seem like most of the antique statues found in Italy to be merely repetitions of popular originals. Many copies of the children are to be found in various museums, but a head of Niobê, in the possession of Lord Yarborough, engraved in Dilettanti Specimens, vol. i. pl. 35, is of a far superior style of art

to the Florentine one, and gives a much nearer idea of the characteristics of the prototype, whether, as Horace says, produced by Scopas or Praxiteles. The fragment of Ilioneus (No. 197), again, is of an infinitely superior chisel, and may be from the hand of Praxiteles or some great artist of his school. Pliny says, (xxxvi. 5), "There is the same difficulty to decide whether Scopas or Praxiteles made the Dying Niobê with her children, that is in the Temple of Apollo Sosianus in Rome." And this passage seems to refer to the originals, from which our group was taken. An ancient epigram upon this statue is preserved in the Greek Anthology, and worth inserting.

Εκ ζωῆς με θεοὶ τεῦξαν λιθον· ἐκ δὲ λιθοιο
Ζωὴν Πραξιτελης ἐμπαλιν εἰργασατο.

The Gods to stone transformed me; but again
I from Praxiteles new life obtain.—JOHN ADDISON.

Mr. Cockerell has shown with great ingenuity of arrangement that the figures might have been combined in a pediment, but the words of Pliny do not imply such a circumstance, and we cannot feel certain that we possess all the figures, or that they even belong to one another. Mr. Cockerell's restoration is given in Galleria di Firenze (Statue, vol. ii. tav. 76), and in Guattani (Mem. Encycl. 1817, tav. 12). The Temple of Apollo Sosianus was probably founded by C. Sosius, who was under Antoninus in Syria. Mengs also perceives great inequality in the figures, some being so excellent, others so inferior.

Restorations: The lower part of arm and right hand of the mother; the right arm and left hand, together with that part of the left foot projecting beyond the drapery, in the figure of the daughter.

Engraved in Galleria di Firenze, Statue, vol. i. tav. 1; Maffei, tav. 32; Guattani, Mem. Encyl. tom. i. tav. 12; Clarac. Musée, pl. 583, No. 1260; Wicar. Galerie de Florence, vol. iii.; Hand-book for North Italy.

Dimensions: Height,

187A. NIOBID—DAUGHTER.

Standing looking down with drapery raised in her left hand.

Restorations: The right arm, together with a portion of the breast and shoulder, the left arm and drapery adjacent, more than half the right foot, and several parts of mantle.

Engraved in Galleria di Firenze, vol. i. tav. 3.

Dimensions: Height,

187B. NIOBID—DAUGHTER.

Left arm raised and bent back; right hand holding drapery, which passes behind the figure, from one hand to the other.

Restorations: Entire right arm and fore-part of left.

Engraved in Galleria di Firenze, vol. i. tav. 10.

187C. NIOBID AND PÆDAGOGUE (LOOKING UP).

Greek marble, group. Found at Soissons in 1830, among the fortifications upon ruins of a Roman building.

The sculpture is in a heavy and rough style of execution, such as is most frequently met with during the later period of the Empire. The Florentine figures are separate, but this group affords an important illustration of the manner in which they were originally combined. The parts of these figures

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not to be seen immediately from the front are evidently neglected. The left leg of Pædagogue, for instance, and many parts of drapery.

Restorations: Both hands, entire right arm and hand of Pædagogue; left fore-arm of boy, and the other hand. The left hand of Pædagogue and adjacent portion of boy are antique. Much broken when found.

Engraved in Raoul Rochette, Mon. ined. pl. 79, No. 3, p. 427; Clarac. Musée, pl. 589, No. 1281; Wicar, Galerie de Florence, vol. i.; Galleria di Firenze, Statue, tavole 11 and 15.

Dimensions: Height, Pædagogue 5′·10″·6. Boy, 4′·1″·0.

187D. NIOBID—DAUGHTER.

Looking up, left hand raised; right hand lifting a part of her drapery.

This figure was most probably an Anchirroe originally. Compare statue, No. 250.

Restorations: Both arms.

Engraved in Galleria di Firenze, vol. i. tav. 8.

187E. NIOBID—SON.

With outstretched limbs, a rock attached to his left leg. A repetition of this figure, but very inferior, is also in the Florence Gallery.

Restorations: The fingers of right hand, the nose, lips, part of ears, and some portion of left foot.

Engraved in Galleria di Firenze, vol. i. tav. 6; Wicar, Gal. de Florence, vol. iii.

Dimensions: Height,

187F. NIOBID—DAUGHTER.

Very like the Muse Urania, a majestic upright figure; waist remarkably short.

Restorations: Both hands and the toes of both feet, and a few folds of drapery completed.

Engraved in Galleria di Firenze, vol. i. tav. 5.

187G. NIOBID—DAUGHTER.

A graceful figure, with more flutter than in the preceding one, and more in accordance with the general subject.

Restorations: Both hands.

Engraved in Galleria di Firenze, vol. i. pl. 13.

187H. NIOBID—SON.

Drapery over raised right arm, and covering the left thigh.

Restorations: Entire left arm, drapery upon right arm and the right leg between knee and ancle.

Engraved in Galleria di Firenze, vol. i. tav. 9.

187L. NIOBID—SON.

Looking back, left arm draped, and left foot raised on a rock.

Restorations: Entire right arm from shoulder, and left arm and drapery.

Engraved in Galleria di Firenze vol. i. tav. 12.

187K. NIOBID—KNEELING SON LOOKING UP.

There is another figure similar to this in the Florence Gallery, and in the Capitol. Mus. Capit. vol. iii. tav. 42.

Engraved in Gall. di Firenze, vol. i. tav. 4; Maffei, tav. 33; Clarac. Musée, pl. 385, No. 1265; Wicar. Gal. de Florence, vol. iv.

187L. NIOBID—SON LYING ON THE GROUND.

A similar figure in the Glyptothek at Munich, No. 124.

Restorations: The right arm, part of the left leg and foot, with some of smaller toes.

Engraved in Galleria di Firenze, vol. i. tav. 2; Wicar, Galerie de Florence, vol. iii.

188. COLOSSAL TORSO.

From NAPLES.

May have been a Hercules; the forms are bold, but round and puffy; the back is wanting; the parts are very much separated, and deficient altogether in truthfulness to nature; the ends of fillets or vittæ may be observed upon the shoulders.

189. THE ILIONEUS RESTORED.

See No. 197.

190. VENUS (APHRODITÊ).

Statue of marble, wanting extremities. From DRESDEN.

This is altogether a very exact copy of the Medici Venus. The legs are broken half way down the thighs.

191. CUPID (ERÔS) BENDING HIS BOW.

From VENICE.

A stem of a tree is at his side, and the quiver hangs upon it. Excellent work. Many repetitions of this statue exist in various galleries, one in the Vatican, two in the British Museum, another at Appuldercombe, and a very fine one at Wilton House, near Salisbury. The numerous copies serve to indicate the high estimation of the original. It is certainly a work of the school of Praxiteles, and accords exactly with a description Callistratus gives of a bronze Cupid by Praxiteles, which must have been of a small size. The original of Praxiteles, at Thespiæ, as Pausanias informs us, was of Pentelic marble. Praxiteles, who was in love with Phryne, promised to give her the most beautiful work in his studio. Phryne, uncertain which to choose, sent to inform him that his workshop was on fire, and by this stratagem obtained from him the confession that he was most anxious to save his statues of Cupid and a Faun (Satyr). Upon hearing this Phryne bid him be of good cheer, for no fire had really happened, and that in consequence of this she made choice of his statue of Love. This celebrated courtesan, afterwards dedicated her prize at Thespiæ, her native place. The Roman emperor Caligula first removed the statue to Rome. Claudius returned it, and it was finally carried back to Rome by Nero, where

it was destroyed by fire. A copy of it by the Athenian Menodorus was deposited in its place at Thespiæ, and stood by a brazen Cupid, the work of Lysippus.

Cupid, the son of Venus, was represented by the Greeks as a beautiful stripling, and not the precocious impudent child that he was made in later times. It was not till the Alexandrian period that he was represented by poets and epigrammatists as a wanton boy, delighting in cruel tricks, which disturbed both gods and men. An opposite spirit to love was also personified under the name of *Anterôs*, sometimes represented as contending with Erôs. He is also connected with the idea of love returned. Later poets multiply the number of loves to an almost endless extent. They are represented as sons of Venus and the Nymphs. They appear in the Nereid bas-relief (No. 140), and on the support of the Venus de' Medici (No. 198).

Restorations: Both arms.

Engraved in Mus. Capit., vol. iii. tav. 24; Mori, vol. ii. Stanza del Vaso, tav. 12; Bunsen, vol. iii. p. 164.

192. THE SON OF NIOBÊ.

Usually seen together with the Pædagogue. A statue. From FLORENCE.

As the group found at Soissons has been introduced into the series marked 187, this figure remains apart. It is far more carefully executed and much better preserved than the Soissons group. In which latter it may be remarked that both figures are upon the same pedestal.

Restorations: Right arm, left hand, front of right leg and foot, and all of left knee.

Engraved in Galleria di Firenze, vol. i. tav. 11.

193. FARNESE TORSO OF A YOUTH; PROBABLY NARCISSUS OR BACCHUS (DIONYSOS).

Life-size of Greek marble, from NAPLES, formerly in the Farnese Palace at Rome.

Some traces of the *vittæ* remain among the hair, and indications also of a staff (whether wand or thyrsus) against the belly and thigh. The celebrity of this fragment has spread far, and served as a model for Poussin to form his style upon. It is a sitting Bacchus, recognisable by the rich full form of the body, and gracefully falling hair and fillets or vittæ. It is turned to the right, whilst the head was turned in the opposite direction. The right arm was raised toward the shoulder.

Engraved in Mus. Bor. vol. xi. tav. 60; Clarac. Musée, pl. 683, No. 1599; Mus. Bor. No. 201; Neapels, p. 64, No. 201; Gerhard, Ant. Bildw. pl. 105, fig. 2.

194. AMAZON.

Small statue of Pentelic marble. From DRESDEN.

The form of the shield, the *pelta lunata*, may be seen in other monuments, also the *bipennis* or double axe.

Engraved in Clarac. Musée, pl. 810 A, No. 2031 B.

195. PRIEST OF BACCHUS.

Statue, heroic size, of Parian marble; from MUNICH.

It was formerly in the Palazzo Braschi, at Rome. The head, arms, feet, and part of the edge of the drapery are modern. Of the pseudo-archaic period.

Engraved in Clarac, Musée, pl. 696, No. 1641; Glyptothek Catalogue, No. 51.

196. MELPOMENÊ.

A small statue, of Parian marble. From the LOUVRE.

A remarkable instance of preservation, being intact in every part. The work of a good artist; fine character in the head, and the folds well cast and wrought with exactitude and delicacy.

Engraved in Bouillon, vol. iii. pl. 11; Clarac Musée, pl. 317, No. 1054.

Dimensions: Height, 2′·10″·7.

197. ILIONEUS—A KNEELING NIOBID.

Fragment of a statue in Parian marble. From MUNICH.

Although recognised as one of the group of Niobe's children, it far exceeds in merit any of the other figures remaining to us. It more closely approaches the great original from which these often repeated statues seem to have been taken. This fragment may be justly regarded as a wonder of art (Pliny, xxxvi. 3, 8). It was formerly at Prague, and was brought from Italy by the Emperor Rudolph II.; transferred to Vienna by Dr. Barth, and finally sold for a high price to the King of Bavaria. The head of this statue was used by a blacksmith as an anvil.

Engraved in Glyptothek Catalogue, No. 125; Clarac. Musée, pl. 590, No. 1280; Oesterley, taf. xxxiv. No. 142 E.

198. MEDICI VENUS (APHRODITÊ).

Statue, life-size, of very fine Parian marble. From FLORENCE.

There is great uncertainty respecting the site of its discovery. In the 16th century it adorned the Villa Medici, and was transferred to Florence in 1680. An inscription on the base states that this divine image was produced by Cleomenes, but the plinth is a reproduction, and the work of a Florentine artist whilst the statue was in Rome. The hair was gilt, the ears were bored,

ΚΛΕΟΜΕΝΗΣ ΑΠΟΛΛΟΔΩΡΟΥ
ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΣΕΝ

as in many other statues, to receive ear-rings, and the right arm bears the impression of a bracelet. A Venus was found at Pompeii with gilt hair and purple colour upon drapery, which may still be traced (H. B. p. 172). When the Minerva statue (No. 60), was found at Herculaneum, the gold on the hair was thick enough to be removed in flakes.

The Goddess of Love has just risen from the foam of the sea. Her beautiful form has no other veil than that afforded by her hands, and as her hair does not flow down her neck, we may imagine, with Homer, that the Hours have already bound her tresses. A dolphin grouped with a shell is at her side, the symbols of her marine origin. Two small figures are upon the dolphin—the one called Erôs, the primitive Love which set Chaos in order; and the other Himerôs, or Desire, who appeared among the first creatures endued with feeling. Both witnessed the birth of the goddess, and became her inseparable companions. Cleomenes, according to Pliny, was so excellent in rendering the beauty of the female form, that a Roman knight fell in love with one of his statues of the Thespiades, transported to Rome by L. Mummius. Flaxman

says (p. 93), "The Venus de' Medici was so much a favourite of the Greeks and Romans, that a hundred ancient repetitions of this statue have been noticed by travellers. The individual figure is said to have been found in the Forum of Octavia. The style of sculpture seems to have been later than Alexander the Great, and the idea of this statue appears to have its origin from the Venus of Cnidos." "If I was disappointed on my first visit my impressions are now equally different. The statue appears larger and less dark. The neck, however, is ill-joined. There is no mark on the breast of her fingers having touched, as in the Venus of Syracuse." (MS. Journal, Florence, May 3, 1844.)

If the Venus of Praxiteles, at Cnidos, were the most admired statue in the ancient world, the Medici Venus is certainly her counterpart in the modern. No statue has been so much written upon and praised by western travellers; it has even been made the object of an especial pilgrimage. All critics acknowledge the extreme loveliness of the figure, however widely they may differ in opinion upon the propriety of form and sentiment. It is, as every one must feel, the concentration of all that is essentially feminine. We may fairly question how far the representation of a goddess, presiding over particular passions or qualifications, should in herself become the impersonation of them. Should we not rather look in Venus for the type of a ruling passion that overpowers both gods and mortals, and consider her as the mother of Love, and of the Graces, often attended by long trains of Tritons and sea-nymphs, in her passage across the waters, forming with her numerous Cupids (Erôtes) a gorgeous and tumultuous procession? Rarely was she unattended by one or more Cupids, playing an attentive part, and generally ministering to her. He is seldom indifferent to the wishes of his mother. In the sculpture before us two very small Cupids sport, regardless of the principal figure, upon a dolphin, which, according to the just interpretation of Visconti, implies her marine origin. This is the only work of ancient art in which I remember to have seen the Cupids appearing indifferent to the actions or wishes of Venus, or in any manner so perfectly subordinate as this. Notwithstanding the loveliness of the forms, there is a sentiment of affectation about the whole figure; the smile on her face does not accord with her attitude, which partly indicates her to have been surprised, but the partial shrinking and turn of the head over the left shoulder produce a singularly fascinating effect. Artistically speaking, nothing can exceed the consummate skill with which the stone is made to resemble a fleshy surface. In a plaster copy, this, of course, can be less understood; it requires the warm and half-transparent tint of the original marble to produce the complete effect.

This statue seems to have been the source of numerous repetitions, most of them exactly alike, but there is another type, also very frequently copied, which may be recognised amongst the ancient representations of Venus, where likewise we observe certain details carefully repeated. This statue is the Venus of the Capitol (No. 226). The action is the same as that of the Medici Venus, but the general impression of the figure is totally different. The forms of the limbs are grander, and more severe in outline; there is altogether more dignity and less of sensuality. A vase at her side indicates that she has just quitted the bath, and the look of her face better accords with the idea of intrusion. This statue has been frequently repeated, and among others, in a group with Cupid on a dolphin (No. 233), known as the Marine Venus of the Louvre.

A third type is traceable among the ancient statues of Venus, which forms

only a very small class, but refers to a much more important original, destroyed by fire in the reign of Justinian (Zonaras, xiv. 2). This was the famous Venus of Praxiteles, of which a general idea may be formed by means of descriptions in ancient authors, and a representation on the coins of Cnidos (*See* Introduction, p. 37). By their means, we perceive that the Medici Venus is an indirect copy from that celebrated work, notwithstanding that much has been written to prove it to have been an exact imitation. Lucian, who most probably was an eye-witness, has minutely described, not only the statue itself, but the manner in which it was exhibited.

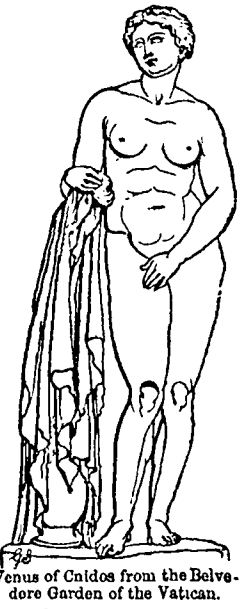
Restorations: The entire right arm, and the left fore-arm, are modern.

Engraved in Bouillon, vol. i. pl. 9; Gall. di Firenze, vol. ii. pl. 87; Wicar, Gal. de Florence, vol. iv.; Clarac. Musée, pl. 612, No. 1357; Mus. Nap. No. 123. Musée Français. Comp. Levezow ob die Medeische Venus ein Bild der Knidischen vom Praxiteles sey. Berlin, 4to. 1808.

Dimensions: Height, 5′·0″·9.

THE VENUS OF CNIDOS.

We will take this opportunity of collecting the accounts of ancient authors pertaining to this parent statue, as it may be termed, of all naked Venuses, and add an illustration of a statue taken from the Vatican, which has unfortunately been reversed in the engraving, by Episcopius. Pliny states in his Natural History (Lib. 36, cap. 5, sect. 4, page 300, ed. Sillig.), that many persons sailed to Cnidos with no other object than to gaze on the statue; he calls it not only the finest work of Praxiteles, but the finest of all statues in the world. It was made of Parian marble (Παριας δε λιθου—Lucian, Amores, 13, vol. v. p. 270), and stood in the midst of a little temple ("Ædicula,"—Pliny, *ut supr.*), open on all sides, so that it might be seen in every point of view. Visitors remarked that whichever way they approached the goddess smiled benignantly on them. The mouth, Lucian tells us (Amores, 13, vol. v. p. 270), was a little open and somewhat smiling. The same author expatiates on the beauty of the hair and forehead, and admires the well pencilled eye-brows (*Ibid.* Imagines, 6, vol. v, p. 7), together with the swimming softness and vivacity of the eyes (οφθαλμων το ὑγρον ἅμα τῳ φαιδρῳ). The statue was perfectly naked, and the position of the left hand the same as in the Medici Venus (Lucian, Amores, 13, vol. v. Bipont, p. 270). A stain on the left thigh was said to be the more remarkable on account of the extraordinary brilliancy (λαμπρότης) of the marble (Lucian, *ib.* 15, p. 272). The temple-keeper, a female, who conducted visitors round, usually led them by a private door to a spot where the statue could be inspected from behind; for, although the temple remained open on all



Venus of Cnidos from the Belvedere Garden of the Vatican.

sides, a railing probably hindered persons from walking too freely round it. We know that a similar protection was used at Athens, as the marks of the railing that surrounded the gold and ivory statue may still be traced in the Parthenon. The same may be observed at Pompeii, where the railing prevented the crowd from approaching too near to the altar in front of the temple.

The court or *peribolus* surrounding the little temple, at Cnidos, was not paved according to the usual custom, but converted into a rich garden filled with shady myrtles, plane, and cypress trees, hung with vines and ivy, and interspersed with other trees bearing the most delicious fruit. So great was the admiration for this statue, that Nicomedes, King of Bythinia, sought to purchase it, by offering to remit the whole public debt of the city, but the Cnidians rejected his offer, finding the statue was too important a source of revenue to them. A bronze copy of this figure, by the hand of Praxiteles, was destroyed in a fire at Rome, during the reign of Claudius (Pliny, Hist. Nat. 34, cap. 8, Sillig. ed. p. 175; Visconti, vol. 1, p. 115). The original itself perished in the conflagration of the Lausium Palace, at Constantinople, A.D. 475 (Cedrenus, p. 351; and Zonaras, lib. 14, p. 75). Two Greek imperial medals, struck at Cnidos, exhibit on one side the busts of Caracalla and Plautilla, face to face; and on the reverse, a representation of this celebrated Venus (*See* Introduction p. 37). The action of the figure is reversed, a circumstance rarely considered by the die-sinkers in their copies of ancient statues, and the left hand seems to hold some drapery over a vase standing by her. Our knowledge of this accessory and the action of the hand supporting the drapery, is supplied by the coins alone. No mention of them is made by either Pliny or Lucian; but they appear on all the marble copies of this type. The best example is in the Glyptothek, at Munich, numbered 135; it is life size and of Parian marble. Many judges have remarked in that statue, a peculiar character about the eyes; it perfectly expresses, although only stone, the swimmingness or moisture (ὑγρον) described by Lucian. Flaxman made a drawing of this statue, whilst in the possession of the Duke Braschi. It was found in a vineyard, at Rome, towards the end of the last century (Flaxman, Lectures, pl. 22). The vase and drapery here seem placed nearer to the body than in the coin. In all the statues the hair is bound by a simple fillet, and is gracefully wavy, and confined closer to the head than in the Medici statue. These peculiarities may be well seen in a bust now in the Louvre, numbered 59, and formerly in the Borghese Collection. It is in Luni or Carrara marble, and has been encased in drapery of the 16th century. Another bust, highly esteemed by Mengs, is to be seen in the Royal Collection at Madrid (Mengs, vol. ii., p. 7), which is undoubtedly a copy from the same original. A second statue exists in the Vatican. It has remained in the cortile of statues of the Belvedere since the time of Julius II.; and one of the later Popes had the lower part of the figure covered with a stucco drapery, which is moveable at pleasure. Thus it has been engraved in Mus. Pio Clem. vol. 1, pl. 11 (Bunsen, vol. ii. part 2, p. 232). Another statue is on an external balcony (H.B. p. 416) of the Vatican; it has been engraved by Episcopius and Perrier, and is the one given in the woodcut illustration above (Bunsen, vol. ii. part 2, p. 194). The surface has been much injured and spoiled by injudicious restorations; nevertheless, the attitude and general appearance correspond accurately with the other repetitions of this chef-d'œuvre of Praxiteles, and we still have to hope that a more perfect copy may yet be discovered.

199. PSYCHE.

Fragment, life size, of Grechetto marble; from NAPLES; found in the Amphitheatre at Capua.

The upper part of a lovely female figure, with a great portion of the body naked, but an edge of the drapery remains to show that the rest may have been covered. The head droops, and the expression is earnest. A remarkably fine work. Probably part of a group. Traces of wings behind determine the name of the figure.

Engraved in Millingen; Mus. Bor. No. 203; Clarac. Musée, pl. 649; No. 1493; Neapels, p. 65, No. 203; Gerhard, Ant. Bild. pl. 62, No. 1.

200. OWL UPON A SQUARE PLINTH.

With a Greek inscription.

201. IRIS, HECATE, OR LUCIFERA, WITH TORCH.

Female in floating garment, with *sphendone*, or diadem. From VILLA ALBANI. Called by Clarac, JUNO.

The goddess seems to be springing from a rock. The antique portions of the drapery are excellently arranged and skilfully wrought. (See Gerhard's Lichtgötter, taf. iii. No. 5, same as Millin. Vases, i. 56, Gall. Myth. 93.) Iris, with torch also, is seen on the Lycurgus Vase.

Restorations: The head, with modern diadem, is antique, but not originally belonging to the figure. A few traces of hair from original head may be seen falling on the shoulders. Both arms, including the torch, are new; also the greatest part of right foot, the left leg, and some portions of the drapery.

Engraved in Clarac. Musée, pl. 415, No. 719; Bunsen, vol. iii. part 2, p. 466; Raffei, Osserv. sopra alcuni Ant. Mon. p. 25; compare Flaxman, pl. 46.

202. PAN.

A small statue attached to architecture. From Pittaki's Collection at ATHENS.

Engraved in Clarac. Musée, pl. 726 F, No. 1736 K; Pittakis, Eph. Arch. d'Athènes, No. 383; Schöll. Arch. Mittheilungen, tal. 5, fig. 9.

Dimensions: Height 3′·4″·2.

203. CUPID (ERÔS.)

Portion of a statue, life size, of Parian marble, from the VATICAN. It was originally discovered at Centocelle, on the road between Rome and Palestrina.

This beautiful fragment represents the son of Cytherea; his appearance and arrangement of the hair alone would decide the point, but there are the unequivocal marks of his having had wings in the holes at the shoulders, where they were attached. There is a great resemblance between this head and style of figure and the so-called statues of Adonis of the Vatican (No. 282), found also at Centocelle, and the so-called Adonis of Capua (No. 313).

Restorations: The tip of the nose. The legs and arms have never been added.

Engraved in Mus. Pio. Clem. vol. i. pl. 12 ; Bouillon, vol. i, pl. 15 ; Pistolesi, vol. v. tav. 34 ; Clarac. Musée, pl. 649, No. 1494 ; Bunsen, vol. ii, part 2., p. 165 ; Mus. Nap. No. 54.

Dimensions : Height,

204. MODEL OF THE TEMPLE OF NEPTUNE AT PAESTUM.

Made of the actual material of the columns.

205. SQUARE ALTAR OF THE CAPITOL.

THE BIRTH OF JUPITER.

From the Capitol at ROME.

This remarkable altar, dedicated to Jupiter, was formerly at Albano, n the Villa Savelli, afterwards called Paolucci. It is not improbably the same monument that was seen at Grotta Ferrata in the days of Pirro Ligorio, and originally dedicated in the temple of Jupiter Latialis on Mount Albanus.

Engraved in Mus. Capit., vol. iv. tav. 5—8 ; Mori. Atrio., tav. 3—6 ; Bunsen, vol. iii. p. 229 ; Millin. Gal. Myth., No. 19.

Dimensions : 3′·7″·6 by 3′·0″·3.

206. SOSIBIUS VASE.

Of Parian marble, from the LOUVRE, originally in the Borghese Collection. Adorned with eight Bacchic figures approaching an altar. The females exactly resemble bacchanals on a frieze in Villa Albani (Zoega, pl. 84). Upon the base of the altar in the original is inscribed

ΣΟΣΙΒΙΟΣ
ΑΘΕΝΑΙΟΣ ΕΠΟΙ.

The name of the artist Sosibius, mentioned in this inscription, is not otherwise known. The form of this vase exactly resembles those in painted clay, commonly called Etruscan. The handles are ornamented with four heads of geese and four masks, eight figures being sculptured round the body of the vase. They are followers of Bacchus, one like Mercury, the other like Diana. The formal style of art upon these two figures, contrasted with the rest, is very remarkable. Among the other figures we recognise repetitions of the Scopas females, already described in p. 38.

Engraved in Bouillon, vol. iii. vases, pl. 8 ; Cl. Cat. No. 332 ; Clarac. Musée, pl. 126, No. 118 ; Mus. Nap. 223.

207. FUNEREAL VASE.

Of Pentelic marble ; solid ; in the form of a Lecythus vase. From MUNICH. Discovered by the late Baron Haller in Athens.

On the front is a family parting scene, with the names of each figure inscribed above them. The deceased matron Eucoline (ΕΥΚΟΛΙΝΗ) is enthroned, and receives the last farewell of those belonging to her. Her parent, Chæreas (ΧΑΙΡΕΑΣ), supports her, whilst Onesimus (ΟΝΗΣΙΜΟΣ), probably the husband, is in the act of taking leave. A sorrowing nurse introduces two children,—one an infant in arms, the other a little boy who has already advanced to his mother's knees. On the smooth surface traces remain of black and red colouring. The sculpture is of a free and ornamental period of Greek art. This may have served as a heading to a stêlê or funereal monument.

Engraved in Kinnaird's Supplement to Stuart's Athens, vol. iv. pl. 2, fig. 5; Glyptothek Catalogue, No. 80.

208. SACRIFICIAL ALTAR.

Dedicated to Mercury. From MUNICH. Formerly in the collection of Duke Braschi, at Rome.

Roman workmanship. The figure of Mercury is twice represented on opposite sides; the other spaces are filled with two female figures—one, a Muse with a lyre; the other, a priestess with basket and pitcher (*præfericulum*). The upper part seems formed to receive a brazier for the sacrificial fire. The four upper angles are adorned with winged Sphinxes with doubled bodies to suit both sides. Winged monsters below are treated in the same manner.

Described in Glyptothek Catalogue, No. 177.

209. TRIANGULAR BASE OF A CANDELABRUM OR TRIPOD.

Of Pentelic marble. From DRESDEN. Formerly in the Chigi Collection.

The cornice and two sphinxes have been injured. On one side the bas-relief represents Hercules carrying off the tripod from Delphi, and Apollo, with his bow, endeavouring to prevent him, by taking hold of one of the ears of the tripod. Hercules threatens him with his club; the *omphalos* on the ground between them. The second side: the tripod restored to Delphi, and placed on a column, being decorated with fillets by a priestess, and a priest holding a burning torch. On the third, a priest and priestess feeding a lamp raised on a columnar pedestal.

Engraved in Becker, Augusteum, vol. i. No. 5; Le Plat, No. 3; Millin. Gal. Myth. Nos. 55, 56, 57, pl. 16: Meyer, Geschichte der Kunst, taf. 4, figs. B, C, D.

210. ALTAR (CIRCULAR).

From the LOUVRE.

Modern, and ornamented with figures in bas-relief from pictures at Pompeii. In the Louvre it supports the famous circular table of twelve gods found at Gabii, seen in pl. 258, No. 18 of Clarac. Musée.

Engraved in Clarac. Musée, pl. 140, No. 381; Clarac. Cat., No. 381.

211. A TRIPOD.

From the GLYPTOTHEK at MUNICH.

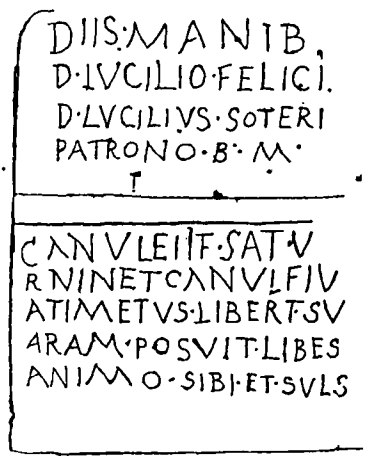
212. VICTORY, STANDING ON A BALL.

Bronze gilt. From BERLIN.

213. CINERARIUM, OF LUCILIUS.

An octagonal sarcophagus or ash-chest, dedicated according to the inscription to a Saturnina. From the CAPITOL. It here supports a vase inscribed with the name of Sosibius.

The upper portion is decorated with branches of vine and myrtle, between Silenus masks; vittæ or fillets hang from them. One side is occupied with the inscriptions, and the remaining seven have a Cupid in each. These figures are charmingly executed. All have wings. The first Cupid to the right of the inscription plays the double pipe; the second clothed in a garment of very thin texture enveloping the right arm entirely, carries a lantern in his left hand; he wears a garland round his neck, and on the head also, an apt illustration of Horace; "Dicitur ex collo furtim carpsisse coronas." Horat. lib. ii. Sat. 3, page 352, Milman. The third holds a large torch, at which he is lighting a smaller one; the fourth, with crown on head, holds a very small inverted torch (the original action was that of playing on the crotals); the fifth crowned around the head, seems to be dancing; the sixth, crowned with a fillet or bandage, plays the lyre, and the seventh plays the flute: his chlamys is wound round his left shoulder. His attitude, leaning against a column, recals that of the satyr statue, No. 253. There is no crown upon his head, but one round his neck.



Neck chaplets were not uncommonly worn on festive occasions. They are often seen in ancient art. A bust of Cupid is so adorned on gems in the British Museum and at Florence. (Tassie, Nos. 6557 and 6558, plate 43.) Hercules also, returning from a carousal, has his neck adorned with roses. (Zoega, Bassi Rilievi, tav. 67, vol. ii.) A garland was worn on the neck, that one might enjoy the sweetness of the flowers. It was called by the Greeks, *hypothumis*, *ὑποθυμίς*. Garlands were sometimes worn across the body, as in vase paintings. (Tischbein, vol. ii. p. 45; Winckelmann, Mon. Ined., No. 200.)

The lantern in ancient times was an important assistance to revellers on their way home through the dark streets of an ill-paved town. It is seen in the hand of a Cupid conducting a party, after a symposium, on a gem. (Tassie, No. 7235, plate 43.) The Greek for lantern was *phanos*, *φανός*.

Engraved in Mus. Capit. vol. iv., tav. 57; Bunsen, vol. iii., p. 167.

214. VACANT.

215. EURIPIDES.

Small sitting figure of compact Greek marble, from the LOUVRE. Was discovered at Rome, on the Esquiline Hill, in 1704, formerly in the Villa Albani.

The titles of thirty-six of his plays are inscribed in Greek upon the flat surface at his back. *See* Portrait Gallery, No. 9.

Restorations: The right arm from shoulder, and left fore-arm, mask, &c. The figure is restored both in Bouillon and Winckelmann.

Engraved in Winckelmann, Mon. ined. No. 168. Bouillon, vol. iii. pl. 18. Clarac. Cat. p. 32. No. 65. Clarac. Musée, pl. 294. No. 2098, c.

216. CANDELABRUM.

Large, with Masks. From the Louvre.

A composition, tastefully arranged by Piranesi, of various fragments of altars, candelabra, and tripods. One cannot recognise in the entire construction the severe simplicity of the ancients; it is impossible to withhold admiration from the bold and spirited distribution of the parts and effect of the *ensemble*. Piranesi, who was a famous architect, and is now better known by his numerous engravings, always bestowed a certain effect of magnificence, or rather gorgeousness, upon every subject he chose to represent. It is through him, therefore, that we have derived peculiar ideas of the glories of Imperial Rome, and the present pile may be justly regarded as one of his trophies.

Engraved in Bouillon, vol. iii. Candelabres, pl. 1; Clarac. Musée, pl. 141, No. 120; Clarac. Cat. No. 208.

217. HEAD OF MAGNUS DECENTIUS.

See Portrait Gallery, No. 76.

BRADBURY AND EVANS, PRINTERS, WHITEFRIARS

NOTICE.

I AM indebted to Mr. F. C. Penrose for many valuable suggestions in the arrangement of the Greek Court, and more especially for the details of the curves and mouldings; a subject which, by his recent studies of the Greek monuments, Mr. Penrose has made entirely his own.

The architectural features of this court have been reproduced from accurate measurements furnished by Mr. Penrose, having been taken by him during his residence in Greece. The model of the façade of the Parthenon, also by Mr. Penrose, has been placed in the Greek Court for the especial purpose of exhibiting those peculiarities of Greek curves which he investigated, and the description of which will be found at page 6.

In the absence of any ancient Greek monument capable of being reproduced in fac-simile to serve the purposes of the Greek Court, as erected in the Crystal Palace, we have been constrained to depart from known Greek arrangements; but, at the same time, it has been our earnest endeavour so to apply the various features of Greek architecture, as we could imagine the Greeks would have done had they had the same purposes to serve, and the same binding lines to follow.

The order selected for reproduction is that of the Temple of Jupiter, at Nemœa, in Argolis, the columns of which are 34 feet high and 5 feet 3½ inches in diameter, whilst those of

our reproduction are 17 feet 6 inches high, and 2 feet 7½ inches in diameter; so that ours is about one-half the original scale.

In a colonnade necessarily partaking of the nature of a screen, a frieze ornamented with triglyphs would have been objectionable; for this reason a frieze copied from the Choragic monument of Thrasyllus, at Athens, has been preferred.

Although in that example there are no incised names between the wreaths, and although there is no authority for placing the monogram within them, yet inscriptions upon the architrave were common in Greek temples; and we felt it to be most probable that, in the frieze from which our example is taken, the usual enrichment of triglyphs and metopes was supplied by coloured decorations. In the absence, however, of sufficient authority for this, we were led to adopt a method of adornment which, although it may not have been employed by the Greeks, has at least the advantage of placing constantly before the public the names of those who illustrated so important an epoch in the civilisation of the world.

The square piers or antæ are adapted from the Propylæum at Priene, and other examples.

The ceiling under the gallery was arranged by Mr. Penrose; its two end bays are taken from the ceiling of the Propylæa at Athens, and its three centre bays from the ceiling of the temple of Apollo Epicurius, at Bassæ, in Arcadia. For the decorations of these ceilings, and for the colouring of the Greek Court generally, I am alone responsible.

OWEN JONES.

Crystal Palace,
June, 1854.

SINCE this Handbook was sent to press some of the objects mentioned have received a new position; but the *numbers* upon the objects correspond with the numbers in the book.

June 2nd, 1854.

AN APOLOGY

FOR THE

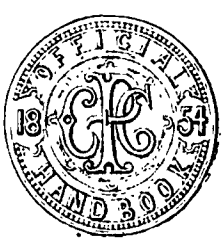
COLOURING OF THE GREEK COURT

IN THE

CRYSTAL PALACE.

BY

OWEN JONES.



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WHITEFRIARS.

AN APOLOGY

FOR THE

COLOURING OF THE GREEK COURT.

By OWEN JONES.

WITH ARGUMENTS

By G. H. LEWES and W. WATKISS LLOYD,

AN EXTRACT FROM THE REPORT OF THE COMMITTEE APPOINTED TO EXAMINE THE ELGIN MARBLES IN 1836, FROM THE TRANSACTIONS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS,

AND

A FRAGMENT ON THE ORIGIN OF POLYCHROMY,

By PROFESSOR SEMPER.

AN APOLOGY

FOR THE

COLOURING OF THE GREEK COURT.

The coloured or colourless state of the monuments of the Greeks, and more particularly of their monumental sculpture, has long been a subject of discussion in the world of art; a discussion which, although it may have been carried on with too much faith on the one side, has certainly been accompanied, on the other, with too much prejudice.

At a very early stage in the arrangements for forming in the Crystal Palace a series of reproductions of architectural monuments, I felt that to colour a Greek monument would be one of the most interesting problems I could undertake; not indeed in the hope that I might be able completely to solve it, but that I might, at least, by the experiment remove the prejudices of many.

I felt persuaded that when we had a Greek monument placed side by side with reproductions of other coloured monuments, the authorities for which were indisputable, people would be more willing to recognise the necessity for believing that the monuments of Greece were no exceptions to those of civilisations which preceded or followed them, but that they also like the rest were coloured in every part, and covered with a most elaborate system of ornamentation.

So early as the publication of the "Antiquities of Athens," by

Stuart and Revett, the traces of ornaments on the mouldings of the Greek temples were known and published by them, some of the painted ornaments, however, which they found, being engraved in their work as if in relief; but artists were for long after unwilling to accept these fragments as evidence that an entire system of ornamentation prevailed on the Greek buildings. The late Jules Goury and Professor Semper, from whom will be found a paper on Polychromy in the Appendix, were amongst the earliest to direct attention to this subject; but the most diligent labourer in the field is M. Hittorff, of Paris, who has devoted many years to the production of a magnificent work, in which will be found all the facts that are known, and a history of the long discussion which this subject has provoked.

Mr. Penrose also, in his work on the "Principles of Athenian Architecture," has recorded all that he himself saw, but is reluctant to believe that any ornaments existed where traces of ornament can no longer be found. He feels that there is "some slight ground of evidence that a peculiar yellow tinge upon some parts of the columns, especially of the west front of the Parthenon, is not simply the yellow said to result from the oxidation of iron contained in Pentelic marble, but has been applied externally as a tint, though perhaps so delicately as merely to reduce the high light of the marble without obscuring its crystalline character."

He considers it "unreasonable to suppose that the ancients entirely concealed, or even materially altered in appearance, the general surface of the white marble, which they made a great point of obtaining whenever possible; but that no one who has witnessed the painfully dazzling effect of fresh Pentelic marble under the Athenian sun will deny the artistic value of toning down the almost pure white of its polished surface, and the more so when considerable portions of the architecture were painted in the most positive colours. We need not suppose," he says further, "this tone to have produced more than the difference between fresh white marble and ivory."

An examination of the facts recorded by these various authorities will convince any one that the question is now narrowed to one of degree only—

"To *what extent* were white marble temples painted and ornamented?"

I would maintain that they were *entirely* so; that neither the colour of the marble nor even its surface was preserved; and that, preparatory to the ornamenting and colouring of the surface, the whole was covered with a thin coating of stucco, something in the nature of a gilder's ground, to stop the absorption of the colours by the marble.

The Egyptians covered their buildings and statues in a similar way, no matter what the material; the Greek temples, which were built of lime-stone, were so undoubtedly; the ancient Greek terra-cottas almost without exception have traces of this ground.

To the belief that the Greeks employed it also on their marble temples, there is only one stumbling-block—the artificial value which white marble has in our eyes.

The Athenians built with marble because they found it almost beneath their feet, and also from the same cause which led the Egyptians to employ granite, which was afterwards painted—viz., because it was the most enduring, and capable of receiving a higher finish of workmanship. With these high thoughts of perfection and durability, they not only built their temples of Pentelic marble, but paved their carriage-way to them with the same material.

The ruin of the Parthenon, as seen at this day on the Acropolis, with the rich tones which the sun of centuries has developed upon it, is a very different thing from a brau-new white marble Parthenon, with many of its enrichments *proved* to have been picked out in the strongest colours. Such a building would have been horrible to behold under any sun, much more under that of Athens.

Could we set aside the whole of the evidence to the contrary;

could we forget the paintings recorded on its cella walls—its interior filled with upwards of six hundred statues, many of them of colossal dimensions, enriched with painting, ivory, gold, and precious stones, which would demand a far different treatment of the building which contained them; could we forget that when a marble statue left the hand of the first of sculptors, it passed into the hands of an equally celebrated encaustic painter to receive its ultimate finish; * could we forget the varieties of material which they combined, certainly harmoniously, in the statues of their gods—the varieties of colour which they gave to a material, by us considered to be so uniform as bronze, in which to heighten the expression they wished to obtain; (by alloys of iron, silver, and gold, used on the various portions of a figure, the greatest known sculptors produced the paleness of death,—the blush of shame,—the smile on the mouth,—the fire of the eye, and the healthy redness of the cheek;)† the ornaments of metal with which many of the marble statues were covered—earrings, bracelets, armlets, sandals, bands round the hair, crowns, diadems of pearls, precious stones, eyes of silver, glass, and precious stones; the metal crown of the Laocoon, the metal casque of the statue of Mars, the metal drapery of the Antinous, the earrings of the Venus de' Medici, or her golden hair;—could we set aside the evidence either of that which is recorded, or of that which may still be seen, we should yet have felt that it must have been so, from the knowledge we have of the practice of those civilisations which preceded and followed that of the Greeks. How can one believe that at one particular period in the practice of the Arts, the artistic eye was so entirely changed that it became suddenly enamoured of white marble? Such an idea belongs only to an age like that through which we have just passed—an age equally devoid of the capacity to appreciate, and of the power to

* See page 31. † See Quatremère de Quincey.

execute, works of art—when refuge is taken in white-washing.

Under this influence, however, we have been born and bred, and it requires time to shake off the trammels which such early education leaves.

There is another theory which it is necessary to notice, viz., that the marble was not painted, but stained in some way or other, so as still to retain the transparency of the marble. As this has never been tried, and can only be tried on marble, I dare not say that it would not produce an agreeable result. I am not able, however, to conceive it, and feel certain that it could not fulfil the required conditions of monumental sculpture, though presenting more chance of success with isolated works.

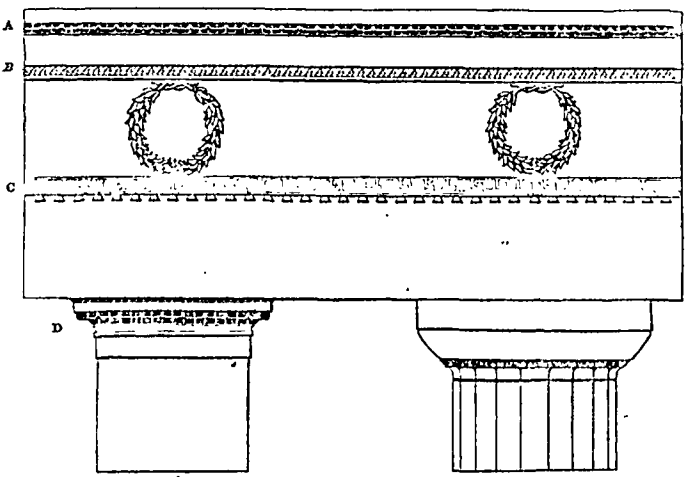
As far as regards monumental sculpture, the evidence of Mr. Bracebridge, which was produced before the committee of the Institute,* would appear to settle the point. The fragments dug up at Athens in the winter of 1835-36, are stated by him to have been in perfect preservation, and "*painted with the brightest red, blue, and yellow, or rather, vermilion, ultramarine, and straw colour, which last may have faded in the earth.*" He further states, that "*the colours were laid on in thick coats.*"

COLOURING OF THE COURT.

I may state at the outset that I have been restrained in this attempt at rendering the effect of the coloured architecture of the Greeks—that I have set bounds to my imagination. I most fully believe that the Greek monuments were coloured and ornamented on a much higher key than I have ventured to attempt, whilst the public eye requires preparation for receiving what there are as yet so few facts to substantiate.

* See page 40.

The only portions of the colouring of this court for which there is absolute authority, are the leaves on the moulding A, and the enrichments on the pilaster-caps, D, which are thus published by Mr. Penrose, in his work. Traces exist of the enrichment B, and the fret on the architrave band, C, of a stain indicating the form of the ornament, but without traces of colour.



The colouring of the moulding A, which is known, is alone sufficient for our purpose. It establishes two broad principles for our guidance; first, that of the alternation of colour, second, that the colours were so employed as best to define the moulding they enriched.

Specks of blue and red (or, as observed by others, green and red) have been found in several monuments on this moulding, which from its form is more likely to have retained colour than any other. The absolute value of these colours is of course not known; hence the liberty of believing that they were only stains or tints, not positive strong colours. A glance at the experiment is sufficient to upset this theory

at once; the ornament, with anything short of the strength of colour we have employed, would have been invisible even at the height we see it, much more so at the height the original was placed.

As the bed-mould B represents, by the lines of the stain, similar mouldings carved in relief in other monuments, I felt I was safe in using the colours in such a way as best to represent the object it imitated. I have therefore placed the gold where, had the ornament been in relief and gold employed, gold must have been placed to have been seen to the best advantage, that is, on the convex surfaces. So of the other colours.

In colouring the fret C I have followed the same principle; if they took the trouble to paint so minute an ornament at such a height, we may be quite sure that they took every pains to make it as distinct as possible, and, therefore, in using blue and red alternately, I have endeavoured to make the lines of the fret more apparent.

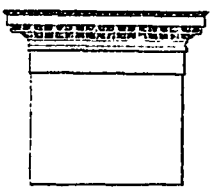
I was led at once to adopt a blue ground for the frieze, occupying, as it does, the place of the usual frieze of triglyphs and metopes in other monuments where the blue ground predominated; I felt the Greek eye would have demanded it here had such an arrangement as that of our frieze existed on a Greek monument.

The red within the wreaths was necessary, both for general harmony, and also to prevent the eye passing through the wreaths, which would have been the case had the blue ground been uninterrupted.

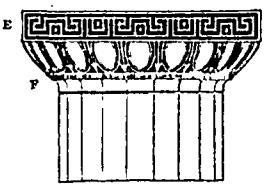
The soffit of the cornice I have coloured red, because I have no doubt that wherever blue, red, and yellow or gold were used, this must always have been the place of the red; and I experienced great pleasure, when in speaking on this subject with M. Hittorff of Paris, he brought forth a fragment of a soffit from Selinus, which, as he held it in his hand, showed a surface perfectly white, but removing his hand from it, discovered a

large patch of the strongest red still remaining on the surface of the preparatory coat of stucco with which the temple at Selinus was covered.

The boldest step I have taken is in colouring the capitals of the columns; the abacus E and the echinus F.



Known.



Unknown.

The echinus of the Greek column is a moulding so perfect, and so much refinement was used upon it by the Greeks, that few believe it was ever intended to be ornamented. It is supposed that much of this refinement was exercised by the Greeks on this curve in order to prepare it for the shadow which the angle of the abacus cast upon it, and that all this would have been lost or disturbed by a painted ornament on the surface.

There are others, however, equally strong in the belief that it was painted and ornamented, amongst whom M. Hittorff, who, in his work, gives two illustrations from drawings of Greek columns on vases, one of which has an ornamental abacus, and the other with the honeysuckle ornament on the echinus. As all the ornaments on Greek vases are analogous to those of Greek temples, it is fairly concluded that the painter of the columns on the vases only represented what he was accustomed to see on the columns of buildings.

I am not alone in the belief that the echinus was ornamented with the egg-and-tongue ornament; in fact, the form of the moulding suggests this in preference to any other. It certainly gives the best form for resolving the upward running-lines of the flutes.

As from all the examples we have, the fret ornament is found

universally on flat bands, I have adopted it for the surface of the abacus, and have chosen a fret which, returning within itself, prevents the eye from running outwards, upwards, or downwards, which is generally the case with most frets.

The spandrils of the abacus I have supplied with an ornament which I thought would best carry the eye from the square of the angle into the circular moulding.

It is difficult to suppose that the capitals of the columns could appear unornamented side by side with pilaster-caps so elaborately enriched; and we think it will freely be admitted that of the two, the known Greek pilaster-cap, and that of my experimental column, the latter is more quiet.

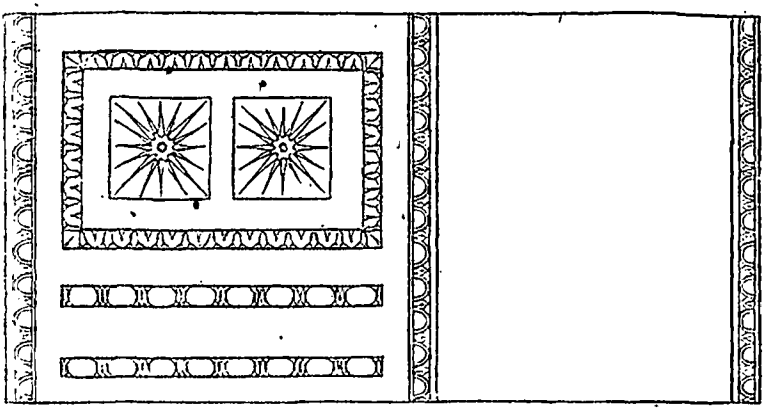
A simple reference to the cuts will be sufficient to convince any unprejudiced person that the minute scale of the ornaments on the pilaster-cap demands a higher key of ornamentation than that I have adopted.

For the general tone of the plain portions of the monument, I have adopted a general tint of yellow, but, as I said before, I believe that the Greeks carried their ornamentation much beyond this. I think the architrave was enriched with ornaments—certainly the soffits; and in monuments like the Parthenon, I can come to no other conclusion but that the columns were gold.

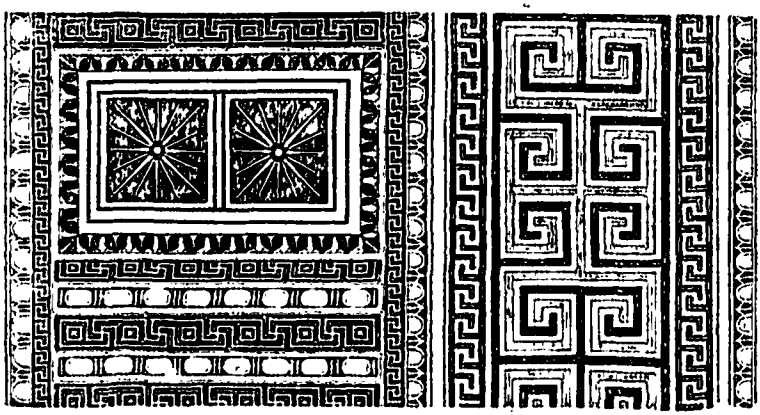
In the flutes of the Ionic columns of the Erectheum red has been distinctly seen. This can only have been the ground for gold; the fillets which separate the flutes of the Ionic column may then have been white, but the flutes of the Doric column presenting a sharp arris, which could not receive colour to separate the colours of the flutes, the columns must have had one uniform tint, whatever it might have been, and we can conceive no other worthy of such a building as the Parthenon, or able to support the decoration above, but gold.

There is no authority for the gilding of the antefixæ, nor for the guttæ, but their form suggests the only mode of treatment they could receive with effect.

CEILING UNDER THE GALLERY.—THE TWO END BAYS.



Portion of the Ceiling, showing what is known of the Decoration.

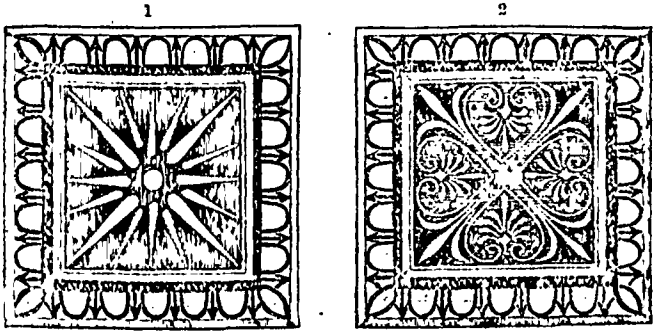


Portion of the Ceiling as Painted.

The diagram at once explains what is known in this attempt of supplying the colours for a Greek ceiling; the colours however even of this are doubtful. Traces only of the stains are known, and some of the ornaments have been supposed to be

coloured in such a way as to destroy the very effect, which a mere glance at the diagram will show was intended to be produced—viz., to imitate, or rather take the place of ornaments in relief. The star in the centre of the coffer has traces of red upon it, and has been published as a red star on a blue ground; but Mr. Penrose, in his work, makes it gold, which is a much more probable arrangement.

1 2



Painted Ornaments in the Centres of the Coffers of the Ceiling of the Propylæa, Athens, as published by Mr. Penrose.

It will be seen that the parts I have supplied are frets on the plain soffits of the beams and the ornament on the side of the beams; the frets I have used in such a way as best to define the architectural lines of the ceiling.

Those who are inclined to believe that *wherever* the Greeks ornamented, *there* traces of ornament are found, and that consequently where no ornament is found none existed, of course stop at the stage represented by the outline diagram, and believe that the general harmony which such partial ornamenting would disturb was restored by covering all the plain parts with stains or tints which may or may not have been varied. Till more is known all this must ever remain matter of opinion and subject to dispute.

This opinion, however, is entirely based on the fact that the

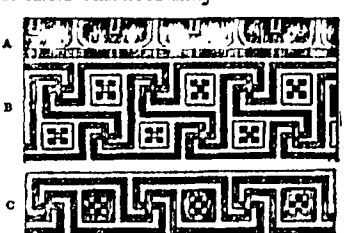
traces of ornament which do remain are all engraved in outline on the marble with a sharp instrument; and it is therefore concluded that this was the universal practice of the Greeks, and that, where no engraved line exists there was no ornament. I think this a very bold assumption.

It is evident that in such enduring ornaments as those of the Greeks, provision must have been made for repaintings; and, therefore, on their moulded surfaces they took care to leave an enduring mark of the pattern, more especially as these mouldings were in positions most difficult of access; whilst on the broader surfaces this labour in the beginning would not be necessary, as the ornaments may have been readily repainted without it.

In the three centre bays we have attempted a still higher key of colour. The ornaments of the coffers are suggested by No. 2, from the coffers of the Propylæa.

MOULDINGS ENCLOSING THE PANATHENAIC FRIEZE.

The enrichment A, and the fret B and C, are published by Mr. Penrose; A, coloured exactly as I have shown it, and B and C with the fret only in gold, of which he imagines the pattern now on their surfaces may have been the trace.

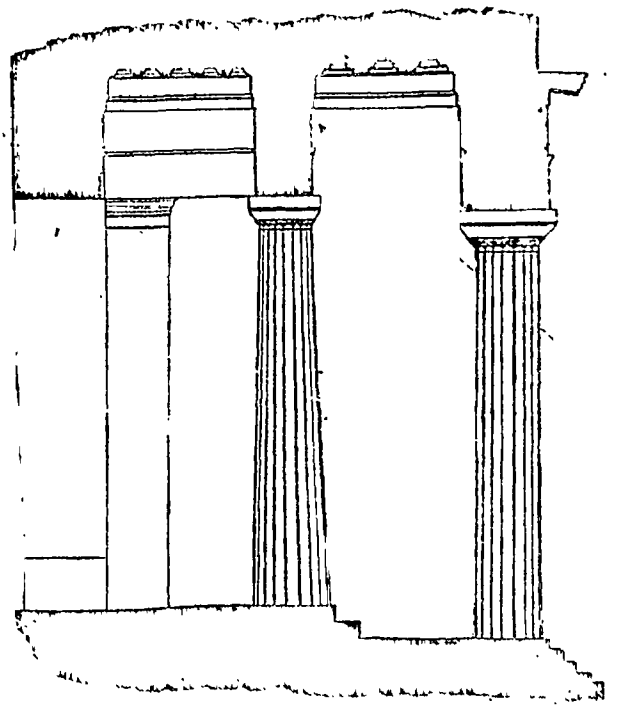


Architrave Band, as published by Mr. Penrose.

The principle of colouring on the moulding A helps to the colouring of the frets B and C, which, placed in the original 40 feet from the ground, would have been invisible in gold alone or any other tint.

THE PANATHENAIC FRIEZE.

I have placed in the gallery behind the Greek and Roman Courts, casts from the Elgin frieze of the British Museum,*

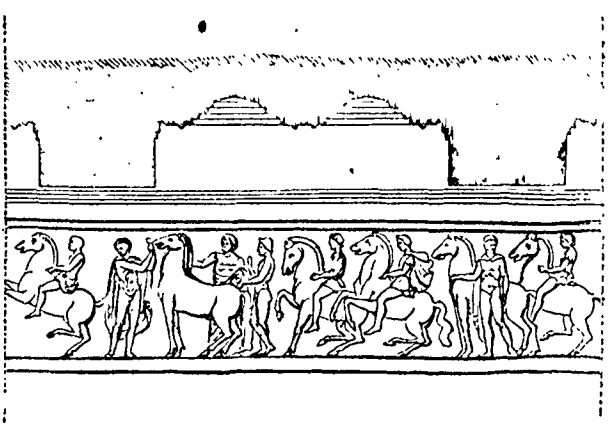


for the express purpose of showing how it might possibly have been coloured.

* The casts obtained from the British Museum were first fixed in their place; the missing portions were then supplied, by inserting casts of portions of the frieze found perfect in other parts of it. Thus, when a head, hand, or foot was wanting, a cast was taken of a head, hand, or foot, where found perfect, and then inserted. So that this frieze, although not an absolute reproduction of the original, is as nearly as possible all Greek. This restoration was confided to Mr. Raffaelle Monti, assisted by Franz Mitterlöchner and Andreas Grass.

That it was coloured in some manner or other there can be no manner of doubt, and we think that any unprejudiced person who will examine the portion of the frieze in white at the end of gallery, with the known painted ornament above and below it, will at once admit this. There are other considerations which would lead one to imagine it destined to receive colour, even had no traces of colour been found on the architecture above and around it. As there are still many who believe, and will believe against all evidence, that this frieze never was painted, I must bring forward some arguments which appear to me so strong as to render the idea of its colourless state impossible.

This frieze in the Parthenon is 40 feet from the ground to the centre of it, and in the position A on the section (p. 17), whilst our experiment is only 16 feet, to the centre of the bas-relief: to be seen at an angle of 45°, the eye of the spectator must have been at least 60 feet from it: now only let the visitor stand at this distance from the portion of our cast that remains in white, and he will see how little of the detail is visible to the eye.



Section showing the position of the Panathenaic Frieze.

Let him place himself at the same distance from the portion of frieze which I have painted, and he will see how visibly colour develops form.

How many thousands pass daily the Athenæum Club in Pall Mall and are not conscious that there is above their heads a copy of this divine work of Phidias; if this were coloured (as it ought to be) who could pass by and escape it. The frieze in the Parthenon could not have been seen without colour as distinctly as the copy on the Athenæum Club, as it was under a portico, and in shadow.

People are apt to argue that Phidias never could have taken such pains to study the light and shade of this bas-relief if the fineness of his workmanship had had to be stopped up when bedaubed with paint.

Now people who argue thus have never understood what colour does when applied to form. The very fact that colour has to be applied, demands the highest finish in the form beneath. By more visibly bringing out the form it makes all defects more prominent. Let any one compare the muscles of the figures in white, with the muscles of those coloured, and he will not hesitate an instant to admit this truth. The labours of Phidias, had they never received colour, would have been thrown away; it was because he designed them to receive colour that such an elaboration of the surface was required.

My attempt is seen under every disadvantage; it is too near the eye and too near the light; and it is painted on a material which is most ungracious for the reception of colour. The minute undulations of marble always lose something in a plaster reproduction, but when the plaster has further to be painted with four coats of oil paint to stop the suction, it may readily be imagined how much the more delicate modulations of the surface will suffer.

I have preferred, however, to put forth this experiment with all its disadvantages, than attempt to soften the asperities by any artificial arrangement, convinced that if it can find

some favour in its present position, it would gain immeasurably by being seen in a position analogous to that occupied by the original.

It will be seen further on that no traces of colour exist at the present time on these marbles; they were moulded in Athens prior to their removal to this country, and whatever colour they may have then retained disappeared during the cleansing of the marbles by soap-lees, after the process of moulding.

We are therefore driven to the remains of colour on other monuments, and to analogy for the proposed restoration of the several colours.

BACKGROUND.

The colour of the background of some of the pediments of the Greek temples is known to have been blue, and if we admit that the bodies of the figures were painted at all, it could have been no other colour. The flesh colour being necessarily some kind of red, would have been injured by a red ground, whilst yellow would have advanced to the eye, and can form a background only to white, the only colour more advancing than itself. I believe, and it is generally accepted as proved, that the ground was blue; and as there are many who stop here, admitting the blue ground, but denying the colouring of the figures, a portion of the frieze has been left in this stage, to enable them to form a judgment upon it.

THE HAIR.

When I first attempted the experiment, I had a strong instinct that the hair should be gold; but not having then authority for it, I was induced to try it both brown and grey; neither of these colours, however, was satisfactory; but having afterwards seen the collection of terra-cottas in the Louvre I became convinced that I was right in supposing that they should be gold. In all these specimens the hair is of an intense red, which can only have been the ground of

gilding, now obliterated. In the Elgin frieze, in the British Museum, may still be seen the holes which were drilled to fix on the metallic trappings, which were also, no doubt, gilt; and were these affixed in our experiment, the effect would be much more harmonious.

THE FLESH.

The most difficult point to determine, is the colour of the flesh. It is evident that the Greeks would avoid every attempt at representing nature. Whatever colours they used, we may be sure that they were treated conventionally only, so as to suggest the nature of the object represented, yet not to attempt a direct imitation; we must feel, however, that they went to the utmost limit of conventionality.

M. Hittorff has in his possession a fragment of a figure from Selinus, retaining a flesh colour very similar to that which we have employed.

Although colour has been found on the hair, eyes, lips, and drapery of Greek fragments of marble, no traces have as yet been found on the nude portions. And those who believe that the marble of the Greeks was only stained and not painted, build up a triumphant argument on this. The explanation, however, is very simple; it is evident that the smooth portions of a coloured object would lose their colour first under the influence of time, and, in fact, all traces of colour that ever are found, are found in the folds and crevices, from which it is fairly argued that the surface of which they formed a part was of that colour.

Even in the Alhambra, which was entirely covered with colour, and which is so many centuries nearer our time than the Greek temples, colour is but rarely found on the surface: it is only by what is found in the depths and hollows, that we know how the whole was coloured.

On the terra-cottas of the Louvre there are figures where the white ground with which the whole surface of the terra-

cottas was covered, remains perfect over the whole of the figures, at the same time that a fragment of flesh tint still remains upon some portion of it. Were this absent, it might equally well be argued, that the Greeks were in the habit of painting the flesh white on their terra-cottas.

HORSES.

In seeking a colour for the horses, I felt the choice lay between red, white, black, or grey; further, that whatever colour was employed, it would be in such a way as best to define and distinguish the various portions of the groups. I do not think that a single colour, or shades of the same colour, would have fulfilled this condition. White horses would have been too prominent, black too sombre. The red I have employed appeared to be the best colour for the principal horses, as best balancing by their masses the blue background, whilst the relief between horse and horse could be harmoniously obtained by the employment of grey for the back horses. Authority for this mode of treatment exists on the Greek vases and in the Etruscan tombs, where, when one horse passes before another, there is a change of colour. As the horses in this frieze are in ranks of nine, it is most probable that there was still more variety of colour than I have attempted, to keep the various groups together.

THE DRAPERIES.

I was led to adopt this mode of treating the draperies from the inspection of the Louvre collection of terra-cottas, where the draperies are very well preserved. They are mostly pale blue and pale pink, the pale blue with a pink border and the pink drapery with a blue border. I have arranged the draperies in the way I felt most conducive to the general effect, so as to bring the whole into harmony. The colours of the other portions of the dresses are suggested by the materials which they may be presumed to represent.

In placing this experiment before the public, I am quite aware how vain would be the hope that I had produced a result worthy of the Greeks; where there is so little to guide, success is well nigh impossible. The most that I could hope to attain was to produce a result that might have existed, and that would not have been discordant with the other portions of a Greek monument. My failures even would answer a useful purpose, if they served to direct other minds to work out this most interesting problem, and to induce further researches on the monuments of Greece, which have hardly yet been examined in this direction, because they have not as yet been examined with faith, but rather with reluctance.

The experiment cannot be fairly tried till tried on marble, and in conditions of space, atmosphere, &c., similar to those under which the originals were placed.

I would ask those critics who stand on the ground of traditional opinion, not too rashly by hard words to attempt to stop the inquiry which this experiment may suggest. The facts are too strong to be put aside by any opinion. If all who are anxious for the truth will only seek it, there is little doubt that we may approach, if we do not reach it.

I have done all in my power to aid the cause. I have stood in the breach, and shall be content should others walk over me to a more complete victory. I am only anxious, in the meanwhile, that the Greeks should not be condemned on my account.

I have no authority whatever for the colouring of the monument of Lysicrates in the Great Transept. One fact deserves to be recorded, the beautiful bas-reliefs of the frieze were absolutely invisible from below, when in white, and this made me certain that it was a monument designed to receive colour, and I therefore determined to attempt its restoration.

OWEN JONES.

CRYSTAL PALACE, *June*, 1854.

NOTE BY MR. PENROSE.

I HAVE seen no reason to alter my opinion (quoted p. 6) that the surface of the marble played a considerable part in the general effect, and that it was not concealed with paint, but tinged or stained in some manner to the proper tone. An extensive and careful examination of the Pentelic quarries by the orders of King Otho has shown that large blocks such as were used at Athens are very rare indeed. The distance also from the city is considerable: whereas there are quarries on Mount Hymettus at little more than one-third of the distance (and most convenient for carriage), which furnish immense masses of dove-coloured marble (much prized, it would seem, by the Romans, Hor. ii. 18), and inferior in no respect but that of colour to the Pentelic. It could therefore only have been the intrinsic beauty of the latter material that led to its employment by so practical a people as the Athenians. With respect to the use of the outline traced with a sharp point (p. 16), had this been a provision for repaintings, its absence from the Doric echinus is at least conclusive that there was no ornament painted on that member; for on no part of the architecture would the difficulty of reproducing the pattern have been greater. But since these outlines are found indifferently both on small and large mouldings, it seems to be a sound conclusion which limits the painted ornaments to the parts so outlined.

REPLY.

I do not think that, with our present ideas of economy, we are able to appreciate the motives of the Athenians in choosing their marble from the Pentelic quarries in preference to those of Mount Hymettus. We must remember that the Greeks built for their gods; and the Pentelic marble, by presenting greater difficulties in its acquisition may have been a more precious offering. I can more easily understand this than the use of granite by the Egyptians, which was sought for from quarries much more distant, and presented difficulties of workmanship many times greater.

Mr. Penrose has examined most minutely the capitals of the columns of the Parthenon, and is convinced that no outline of any kind exists upon them; but I am not so convinced that there never was one there, because, although outlines are found on fragments of some of the mouldings, they do not exist everywhere on the same moulding: it is only under favourable circumstances that the outline has been preserved. A Doric echinus may yet be found with outlines upon it.

OWEN JONES.

HISTORICAL EVIDENCE.

NOTE.

I HAVE been favoured by Mr. G. H. Lewes with the following arguments derived from a perusal of Quatremère de Quincey, Winckelmann, and the passages of ancient authors which are supposed to throw light on this question; these I have submitted to a well-known authority on Greek literature, Mr. W. Watkiss Lloyd, and place here his observations on the argument of Mr. Lewes, as I am most anxious that the public should be in possession of whatever can be said on either side.

HISTORICAL EVIDENCE.

The idea of the Greeks having painted their statues is so repugnant to all our modern prejudgments, that the mind is slow in familiarising itself with the fact, even when indisputable evidence is brought forward. The Greeks were, artists of such exquisite taste, and of principles so severe, that to accuse them of having *painted statues*, is to accuse them of committing what in our day is regarded as pure "barbarism." The Greeks did not aim at reality, but at ideality; and the painting of statues is thought to be only an attempt to imitate reality.

Nevertheless, however startling, the fact remains: the Greeks *did* paint their statues. Living eyes have seen the paint. Living testimony supports the testimony of ancient writers, and all that will be necessary in these pages is to furnish some of the principal points of evidence.

In the first place, the reader must get out of all sculpture galleries, erase from his mind all preconceptions derived from antique remains and modern practices. Having done so, let him reflect on the historical development of sculpture, and he will see this idea of painted figures falling in its true place.

Sculpture of course began, in Greece, as elsewhere, with idols. It is the custom of all barbarous nations to colour their idols. The Egyptians, as we know beyond all doubt, not only coloured, but dressed theirs. So did the Greeks. It may be a question, whether the Greeks borrowed their art from the Egyptians, improving it, as they did everything else. Let scholars decide that question. This, however, is certain, that in either case the Egyptian practice would obtain—

1st. If the Greeks borrowed from the Egyptians, they would borrow the painting and dressing.

2nd. If they did not borrow—if their art was indigenous—then it would come under the universal law of barbarian art; and painting would, at any rate in the earlier epochs, have been

employed. (We know that both painting and dressing were employed in all epochs.)

This being so, and the custom being universal, unless the change from painted to unpainted statues had been very gradual, insensibly so, the man who first produced a marble statue without any addition would have been celebrated as an innovator. No such celebrity is known.

Ancient literature abounds with references and allusions to the practices of painting and dressing statues. Space prevents their being copiously cited here. Moreover, many of them are too vague for *direct* evidence. Of those which are *unequivocal* a few will be given.

Dressing Statues.—Pausanias describes a nympheum, where the women assembled to worship, containing figures of Bacchus, Ceres, and Proserpine, the heads of which alone were visible, the rest of the body being hidden by draperies. And this explains a passage in Tertullian ("De Jejun.," 16), where he compares the goddesses to rich ladies having their attendants specially devoted to dress them—*suas habebant ornatrices.* For it must be borne in mind that the Greek idols, like the saints in Catholic cathedrals, were kept dressed and ornamented with religious care. Hence Homer frequently alludes to the offerings of garments made to propitiate a goddess; thus, to cite but one, Hector tells Hecuba to choose the most splendid *peplos* to offer to Minerva for her aid and favour. Dionysius, the Tyrant of Syracuse, according to a well known anecdote, stripped the Jupiter of his golden cloak, mockingly declaring that it was too heavy for summer, and too cold for winter.

> "The golden cloak of the Sicilian Jupiter seems scarcely to illustrate the subject of dressing statues—as it was probably not drapery, not cloth enriched with gold—but solid, like the golden Ægis of the Minerva of Phidias, which could be removed and replaced."—W. W. LLOYD.

These *dressed* statues were for the most part *dolls*, however large. The reader must remember that the dolls of his nursery are the lineal descendants of ancient idols. Each house had its lares or household gods; each house had its dressed idols. Statues, in our sense of the word, were, it may be supposed, not dressed; but that they were painted and ornamented there seems to be ample evidence.

Coloured Statues.—If we had no other evidence than is afforded in the great *variety* of materials employed—ivory, gold, ebony, silver, brass, bronze, amber, lead, iron, cedar, pear-tree, &c.,

it would suffice to indicate that the prejudice about "purity of marble" *is* a prejudice. The critic may declare that a severe taste repudiates all colour, all mingling of materials; but the Greek sculptors addressed the senses and tastes of the Greek nation, and did so with a view to *religious* effect, just as in Catholic cathedrals painted windows, pictures, and jewelled madonnas appeal to the senses of the populace.

The Greeks made statues of ivory and gold combined. They also combined various metals with a view of producing the effect of *colour*. One example will suffice here. Pliny tells us (lib. xxxiv. cap. 14) that the sculptor of the statue of Athamas, wishing to represent the blush of shame succeeding his murder of his son, made the head of a metal composed of copper and iron, the dissolution of the ferruginous material giving the surface a red glow—*ut rubigine ejus per nitorem æris relucente, exprimeretur verecundiæ rubor.* Twenty analogous examples of various metals employed for colouring purposes might be cited. Quatremère de Quincey, in his great work, "Le Jupiter Olympien," has collected many.

The reader may, however, admit that statues were made of various materials, and that the bronze statues—which were incomparably more numerous than the marble, may have been tinted, but still feel disinclined to believe that the *marble* statues were ever painted. A few *decisive* passages shall be adduced.

Let it be remembered that Socrates was the son of a sculptor, and that Plato lived in Athens, acquainted with the great sculptors and their works; then read this passage, wherein Socrates employs, by way of simile, the practice of painting statues: "Just as if, when painting statues, a person should blame us for not placing the most beautiful colours on the most beautiful parts of the figure—inasmuch as the eyes, the most beautiful parts, were not painted purple, but black—we should answer him by saying, Clever fellow, do not suppose we are to paint eyes so beautifully that they should not appear to be eyes." (*Plato*, "De Repub." *lib.* iv., near the beginning.)

This passage would long ago have settled the question, had not the moderns been pre-occupied with the belief that the Greeks did *not* paint their statues. They, therefore, read the passage in another sense; many translators read "pictures" for "statues." But the Greek word *ανδριας* signifies "statue," and is *never* used to signify "picture." It means statue, and a statuary is called the maker of such statues, *ανδριαντοποιος*. (Mr. Davis, in Bohn's

English edition of Plato, avoids the difficulty by translating it "human figures.")

> "This passage is decisive as far as it goes, but it does not touch the question of colouring the flesh. It proves that as late as Plato's time it was usual to apply colour to the eyes of statues; and assuming, what is not stated, that marble statues are in question, we are brought to the same point as by the Æginetan marbles, of which the eyes, lips, portions of the armour and draperies were found coloured. I forget whether the hair was found to be coloured, but the absence of traces of colour on the flesh, while they were abundant elsewhere, indicates that if coloured at all it must have been by a different and more perishable process—by a tint, or stain, or varnish. The Æginetan statues being archaic, do not give an absolute rule for those of Phidias. The archaic Athenian bas-relief of a warrior in excellent preservation, shows vivid colours on drapery and ornaments of armour, and the eye-balls were also coloured; but again, there is no trace of colour on the flesh."—W. W. Lloyd.

Here is a passage which not only establishes the sense of the one in Plato, but while unequivocally declaring that the ancients painted their statues gives the reason why the paint is so seldom discoverable in the antique remains. It is from Plutarch ("Quæst. Roman." xcviii., at the end): "It is necessary to be very careful of statues, otherwise the *vermilion with which the ancient statues were coloured will quickly disappear.*"

> "This passage refers to archaic sacred figures, and at Rome (not in Greece), where after providing for the sacred geese and ganders, the first duty of certain officials on taking office was to furbish the *agalma*, or statue, which was necessary on '*account of the quick fading of the vermilion with which they used to tinge the archaic statues.*' This is an accurate translation and a literal—and implies a difference between the archaic and the more modern in respect of colour, though not necessarily excluding all colour from the latter."—W. W. Lloyd.

Had this passage been generally known the dispute could never have maintained itself. There is nothing equivocal in the use of the word μιλτινον, which means "vermilion;" nothing which admits of doubt in the phrase φ τα παλαια των αγαλματων εχρωζον. And there are abundant notices extant which illustrate it.

One will suffice. The celebrated marble statue of a Bacchante by Scopas is described as holding, in lieu of the Thyrsus, a dead roebuck which is cut open, and the marble represents living flesh. People have tried to explain this by saying that Scopas discovered coloured veins in the marble, which he used to indicate living flesh. The explanation is absurd. In the first place veins do not so run in marble as to represent flesh; in the second, unless statues *were* usually coloured, such veins, if they existed, would be regarded as terrible blemishes, and the very thing the Greeks are supposed to have avoided—viz., colour as representing reality—would have been shown.

But colour *was* used, as we know, and Pausanias ("Arcad." lib. viii., cap. 39) describes a statue of Bacchus as having all those portions not hidden by draperies, painted vermilion, the body being of gilded wood. He also distinctly says that the statues made of gypsum were painted, describing a statue of Bacchus γυψου πεποιημενον, which was—the language is explicit—"*ornamented* with paint" επικεκοσμημενον γραφη.

> "This statue was apparently ithyphallic, and probably archaic. Not drapery, but ivy and laurel, concealed the lower part of it. The colour of the exposed part was not local, but applied to the whole of it."—W. W. Lloyd.

Virgil, in an epigram, not only offers Venus a *marble* statue of Amor, the wings of which shall be many-coloured and the quiver painted, but he intimates that this shall be so because it is customary—

> Marmoreusque tibi, Dea, *versicoloribus alis*
> *In morem* pictâ stabit Amor pharetrâ.

And in the seventh Eclogue, Virgil, speaking of the statue of Diana, describes it as of marble with *scarlet* sandals bound round the leg as high as the calf.

> Si proprium hoc fuerit, levi de marmore tota
> Puniceo stabis suras evincta cothurno.

And there is a passage in Pliny which is decisive, as soon as we understand the allusion. Speaking of Nicias (lib. xxxv. cap. 11), he says, that Praxiteles, when asked which of his marble works best satisfied him, replied, "Those which Nicias has had under his hands." "So much," adds Pliny, "did he prize the finishing of Nicias"—*tantum circumlitioni ejus tribuebat.*

The meaning of this passage hangs on the word *circumlitio.*

Winckelmann follows the mass of commentators in understanding this as referring to some mode of *polishing* the statues; but Quatremère de Quincey, in his magnificent work "Le Jupiter Olympien," satisfactorily shows this to be untenable, not only because no sculptor could think of preferring such of his statues as had been better polished, but also because Nicias being a *painter*, not a sculptor, his services must have been those of a painter.

What were they? Nicias was an *encaustic painter*, and hence it seems clear that his *circumlitio*—his mode of finishing the statues, so highly prized by Praxiteles—must have been the application of encaustic painting to those parts which the sculptor wished to have ornamented. For it is quite idle to suppose a sculptor like Praxiteles would allow another sculptor to *finish* his works. The rough work may be done by other hands, but the finishing is always left to the artist. The statue completed, there still remained the painter's art to be employed, and for that Nicias was renowned.

Even Winckelmann ("Geschichte der Kunst," buch I. kap. 2), after noting how the ancients were accustomed to dress their statues, adds, "This gave rise to the painting of those parts of the marble statues which represented the clothes, as may be seen in the Diana found at Herculaneum in 1760. The hair is blonde; the draperies white, with a triple border, one of gold, the other of purple, with festoons of flowers, the third plain purple."

There are still traces visible of gilding in the hair of statues. Even the Venus de' Medici has such. And the bored ears speak plainly of earrings.

While the testimony of antiquity is thus explicit, there is the still more convincing testimony of living eyes, which have *seen* this painting on statues. The celebrated Swedish traveller, Akerblad, says, "I am convinced that the practice of colouring marble statues and buildings was much more frequent than is supposed. The second time I visited Athens, I had opportunity of narrowly inspecting the frieze of the Temple of Theseus, and I came away convinced it had been painted." Quatremère de Quincey mentions statues he has seen, and refers especially to the Apollo in the Louvre, made of Pentelic marble, almost all over the naked surfaces of which a trace of red was faintly perceptible. The same with a Diana at Versailles; but he adds, "these traces grow daily fainter." The eyes and mouth of the colossal Pallas de Velletri still retain the violet colour.

Such are a few of the evidences. On examining them, we find

them not only unequivocal in themselves, but complementary of each other. Living testimony, supposing it to be accepted without demur, would not suffice to settle the question of what was the ancient practice; for it might not unreasonably be argued that these traces of painting on the statues are only evidences of a degenerate taste—like our whitewashing of cathedrals—and no evidences of Greek artists having perpetrated such offences against taste. But when it is seen, by the testimony of ancient writers, such as Plato, Pliny, Plutarch, and Virgil, that the Greek artists *did* colour their statues, the fact of the statues being discovered with traces of colour is explained, while on the other hand this fact helps to clear away all trace of doubt which might linger in a supposed equivocalness in the passages from ancient writers.

G. H. LEWES.

"As regards archaic sculpture in Greece, we may be considered to have decisive proof from Pausanias and others, that the ancient sacred figures, that were rather venerated as idols than admired for art, were often entirely coloured—flesh and drapery with vermilion, perhaps conventionally and rudely enough, as we find on the archaic vases, the flesh of women painted white, and that of men black.

The marble statues of Ægina, and others, that are works of truly fine art, offer a second form of the application of colour. Here the eyes, lips, draperies, ornaments, and details of arms, have their true local colour, but the monuments themselves only give us the negative evidence with respect to the flesh, that if coloured at all, it must have been less solidly. Unless it were tinged or stained, it is difficult to understand how the effect of the coloured part could have been otherwise than very disagreeable—spotty, patchy, crude, ghastly to the last degree; but the experiment might be tried.

On the other hand, it is most certain that in the chryselephantine statues, the Minerva of the Parthenon, the Jupiter Olympian, the Juno of Argos, by Phidias, and by Polycletus, the greatest variety of colour was applied throughout—or rather variety of colour was given by the different materials of which these figures were composed, ivory, gold, various coloured woods, stones and gems. But painting or staining in the proper sense of the words, was certainly applied to some portions; as, for instance, Pausanias states that the robe of Jupiter had lilies painted on it.

The application of colour to the details of the architecture at least, and to portions of the architectonic sculpture, would be absolutely required, to harmonise them with the chief object in the temple itself.

Lastly, as to the flesh of marble statues of the best age, no rule can be deduced for this from any practice that obtained in primitive times, or from chryselephantine works, which seem to have been in designed contrast in the whole of their treatment.

The argument for colour on marble flesh of the best age, from existing remains, so far as I am aware, is equal to zero. But the passage respecting Nicias and Polycletus, is of very great force. There is no escape from its application to marble statues, nor from the great skill that there was occasion and scope for in the *circumlitio*. Whatever this tinging or colouring may have been, we may be sure that it was so employed as to heighten the purest effects. The edge and sharpness, and smoothness and brilliancy, of the material, cannot have been destroyed by it; rather sobered it may be, but still enhanced. Doubtless it aided the peculiar glories of sculpture, the display of forms, by rendering them more visible—idealised rather than imitated nature, and treated every part under the law of regard to the supreme intention and sentiment of the whole. The same remarks (such as they are) apply to bas-reliefs, which, however, have difficulties of their own.

Vitruvius (vii. 9), after describing the preparation of *minium* or vermilion, goes on to speak of its liability to change colour from the action of direct sunlight, and gives instructions for protecting it; he does not mention the medium employed with the colour, but as it is insoluble, we must assume the use of size, as in other instances, or gum, &c. The wall he is thinking of is apparently stucco.

'When the wall is painted with vermilion and dry, lay on with a brush (of bristles, a hard or rough brush), Punic wax melted over the fire, and a little tempered with oil; then by means of hot coals in an iron vessel, warm the wall well and make the wax run, and equalize itself; afterwards rub it with a wax candle and clean cloths, as nude marble figures are treated.'

Pliny (xxi. 14) gives the preparation of Punic wax by a process of which the chemical result, according to Dr. Turner, was a soap of twenty parts wax to one of soda. He also (xxxiii. 7)

describes the same process as Vitruvius above, apparently copying him or a common authority. The wax, he says, is applied hot, heated with coals (admotis *gallæ* carbonibus, whatever they may be), and then rubbed with wax candles, and afterwards with clean linen cloths, as marbles also become bright (or shiny), (sicut et marmora nitescunt).

Now how much of the treatment thus expressed applies to sculpture? Putting the case most strongly, it might be said,—the whole, and that nothing less than the whole, will accord with the *circumlitio* of statues mentioned elsewhere, and by applying the whole we might connect these notices with those of Plutarch and Pausanias of the employment of vermilion in colouring statues, though these latter go for very little as applicable to the best works of the best time. The construction of the words of both authors imply in strictness that the wax and linen rubbings of statues were applied to the wax previously laid on and heated.

The treatment of statues is referred by Vitruvius specially to the nude; it seems, therefore, to have had connection with a design to assist or heighten the effect of the sculptured nude flesh, as distinguished from drapery, &c. This would be natural enough, though no colours were employed, or not for every part, but if they were we must suppose that Vitruvius has vermilion in his mind leading him to limit his observation. Pliny's expression shows that even assuming colour there is no opaqueness in question.

If a verdict were to be given on this evidence as it stands, I am much disposed to think that it must be in favour of a tinge of vermilion, protected by a brilliant varnish, having been applied to the nude portions of (? some) marble statues in such a manner that both colour and varnish assisted the fine surface and brilliant effect of the lucent marble. So much for this part of the evidence and its bearing on a final decision."—W. W. Lloyd.

MATERIAL EVIDENCE.

MATERIAL EVIDENCE.

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In 1836 a committee was appointed by the Royal Institute of British Architects, to examine the Elgin Marbles in the British Museum, in order to ascertain whether any evidences remained as to the employment of colour in the decoration of the architecture or sculpture.*

This committee consisted of Mr. Hamilton, Sir Richard Westmacott, Sir Charles L. Eastlake, R.A., Mr. Cockerell, R.A., Dr. Faraday, and Messrs. Angell, Donaldson, and Scoles. The committee found on several architectural fragments from the Erectheum and the Propylae of Athens, traces of ornaments which had been engraved with a tool on the surface of the marble, and also verified a difference of texture in the parts occupied by the coloured surface from the ground, but were unable to decide "whether the parts now smooth and rough were originally in that state, or whether the part now rough has become so in consequence of the action of the atmosphere upon it, the smooth part having been protected from that action by gilding or colour."

No traces of colour were discovered on any of the figures of the bas-reliefs, metopes, or sculptures of the pediments, but it was stated to the committee by Mr. Sarti, the modeller, who was engaged in taking moulds of the whole series of the Elgin Marbles belonging to the Parthenon, "that the whole surface of the marbles had been twice washed over with soap leys, subsequently to their having been moulded on former occasions, as that or some other strong acid is necessary for the purpose of removing the soap which is originally put on the surface in order to detach the plaster of the mould; Dr. Faraday was of opinion that this circumstance was of itself sufficient to have removed every vestige of colour, which might have existed originally on the surface of the marble."

A letter was read to the committee, from Mr. Bracebridge,

* Extracted from the report of the committee, published in the Transactions of the Royal Institute of British Artists, Vol. I. Part II. 1842.

"forwarding a memorandum of colours and patterns from the Erectheum; they are drawn from the northern portico of that conjoint temple of Minerva Polias, Pandrosus, and Erectheus, so well known in the Acropolis. This side of the temple, being so well sheltered from the sea breeze, has preserved its sculptured ornaments as fresh and sharp as if lately finished; and the columns of this portico, being fluted with capitals elaborately worked and well-sheltered, have retained remains of colour. At the top of the flutings especially, a thin coat of slate-coloured paint is visible, at other points yellow and red colour may be traced; but the remaining pieces are so small and the colours so much faded, as to leave the subject in dispute; this being alone certain that there was once colour carefully applied (at all events, to the entaglio parts of the relief or concave parts of the capitals, &c.), and that this colour was of various shades; the protuberant part of the work retains no colour. The probability that blue, red, and yellow were used is very strong."

Mr. Bracebridge further states, that "in the winter of 1835-6, an excavation was made to the depth of twenty-five feet, at the south-east angle of the Parthenon; here remains were found of huge blocks of marble fresh from the quarries, chippings, &c. &c.; and below these, fragments of vessels, pottery, and burnt wood. No one who saw these could doubt that a level was dug down to below that where the workmen of the Parthenon had thrown their refuse marble, in fact the level of the old Hecatompedon, of which possibly the burnt wood may have been the remains.

"Here were found *many* pieces of marble, and among these fragments parts of triglyphs, of fluted columns, and of statues, particularly a female head (the hair is nearly the costume of the present day).

"These three last-mentioned fragments were painted with the brightest red, blue, and yellow, or rather vermilion, ultramarine, and straw-colour, which last may have faded in the earth.

"These curious specimens are carefully preserved in the Acropolis, but much fear is entertained of their retaining the brightness of their highly contrasted colours for any length of time. The colours are laid on in thick coats. The female face had the eyes and eyebrows painted. When we consider the brilliancy of Pentelic marble when fresh worked, there appears a reason for using colours beyond that of imitating the usages of Attica, in more ancient temples, namely, that the minutiæ of the work in many parts would have been lost to the eye amidst the general brilliancy."

The committee finally concluded that "Upon a consideration of all the facts in the preceding minutes, it appears to the committee, that there remain no indications of colour artificially applied upon the surface of the statues and bas-reliefs, that is upon the historical sculpture. That, according to Dr. Faraday's opinion, those portions of the marbles, which, from the tone and surface might be supposed to be the result of colour applied thereon, are the original surface of the marble, stained by the atmosphere, the presence of iron in the marble, or by some such natural cause. That some of the architectural fragments present indisputable traces of tone, indicative of regular architectural ornaments, and the outlines of such ornaments are distinctly traceable, being marked with a sharp instrument on the surface of the marble.

"The committee cannot positively state, from the appearance of the marble, that such tones have been produced by colour, as they think that none of the colour itself remains, but that the indication of tone results from the mere variation of surface. Judging, however, from the information contained in Mr. Bracebridge's communication, there appears no reason to doubt that colour has been applied. This is confirmed by the portions of coatings brought from Athens by Mr. Donaldson, and analysed by Dr. Faraday, who has detected frit, or vitreous substance, and carbonate of copper, mixed with wax, and a fragrant gum. This analysis proves that the surface of the shafts of the columns of the Theseum and other parts of the edifices from which these coatings were taken, were covered with a coloured coating. The glass eyes also of the Ionic capitals of the tetrastyle portico of the Acropolis, at Athens, prove, that various materials were employed by the Athenians in the decoration of the exterior of their marble buildings.

"But although the statues and bas-reliefs of the Parthenon, at least those portions of them preserved in the Elgin Collection, do not afford any evidence of the use of colour, yet there is a constant repetition of small circular holes in the horses' heads and manes, and in one hand of each rider, showing that there had been originally bridles and straps to the horses, either of metal, leather, or some other similar substance. Similar holes are perceptible in the statue, No. 94 (in red), of Proserpine, one of the two female figures of the eastern tympanum of the Parthenon, called also the Seasons or the Hours; they are in the arm, just above the wrist, apparently for the purpose of attaching bracelets, and in the shoulders at the junction of the drapery, as though a metal rosette

had been affixed there. On the neck of one of the Fates, No. 97 (in red), are also two holes, which seem to have been for a necklace. In the back of the torso of Victory, No. 96 (in red), are large holes, in which it is supposed bronze wings were fastened. No. 101 (in red) is a fragment of the upper part of the head* of Minerva; the sockets of the eyes are hollow, and were evidently filled with metal or with coloured stones, and holes remain in the upper part of the head, affording a presumption that there was originally a bronze helmet attached to the marble. The angles of the ægis of No. 102 (in red), which is a fragment of the statue of Minerva, one of the principal figures of the western pediment, are drilled with holes, by which the metallic serpents were attached, and in the centre a head of the Gorgon."

(Signed)

"THOS. L. DONALDSON, Hon. Sec."

The following is the report which was laid before the committee, from Dr. Faraday, upon some portions of coatings of marble taken from several buildings, at Athens, by Professor Donaldson.

"MY DEAR SIR,

"I return you the box, with the remains of the samples.

"A. Portion of coating taken from the antæ of the Propylaeum.

"The blue produced by carbonate of copper: wax being mingled with the colour.

"B. Portion of coating taken from the soffits of the mutules of the Theseum.

"The blue is a frit or vitreous substance coloured by copper. Wax is present here.

"C. Portion of coating taken from the columns of the Theseum.

"I am doubtful about this surface. I do not find wax or a mineral colour, unless it be one due to a small portion of iron. A fragrant gum appears to be present in some pieces, and a combustible substance in all. Perhaps some vegetable substance has been used.

* "This fragment alone may perhaps be considered as an exception to the previous statement, that there are no evidences of colour on the statues or figures of the Parthenon. The hair appears to have a red tint, which becomes distinctly apparent upon the application of water."—*Note of the Committee.*

"D. Portions of coatings from the caissons or lacunaria of the Theseum.

"The blue is a copper frit, or glass, with wax.

"E. Portions of coating from the northern wing of the Propylaea.

"The colour a carbonate of copper. Wax is present.

"F Ditto, ditto (north wing of the Propylaea) as E.

"I also return you the drawings and letter.

"Every truly yours,
(Signed) "M. FARADAY.

"T. L. Donaldson, Esq., &c."

ON

THE ORIGIN OF POLYCHROMY IN ARCHITECTURE.

By PROFESSOR SEMPER.

ON THE

ORIGIN OF POLYCHROMY IN ARCHITECTURE.*

FROM the time of antiquity to our own day men have sought to discover or invent the probable origin of the various systems of architecture. Besides the well known *hut* of Vitruvius, and the no less celebrated *grotto* of the Ichthyophagi or fish-eating races, (the supposed type of the Egyptian temples), the tent of the Nomad, or wandering races, occupies a very important place in our theories of the origin of styles. In the catenary formed by the fall of the drapery of a Mongol tent, has been recognised the type of Chinese and Tartar architecture.

But no notice has been taken of the much more evident and less doubtful influence, which drapery itself, in its quality of a vertical wall, or partition, has exercised on certain architectural forms. Nevertheless it is the *motif* which I venture to cite, as the one on which ancient art has been principally founded.

It is well known that the nascent taste for the beautiful among those races which are in a state of social infancy, is first exercised in the manufacture of coarse tissues, which serve either as beds or as partitions.

The art of dress is less ancient than that of the manufacture of stuffs, as several examples of people to whom clothing is unknown, and who nevertheless possess an industry, more or less developed, in tissues and embroidery, may satisfy us.

The earliest woven work would seem to be the *fence*, that is, branches of trees interlaced, serving the purpose of enclosure and of partition. The most savage tribes are acquainted with this method of construction. Thus the employment of coarse tissue or woven work (which was a mere fence) as a means of securing privacy from the world outside certainly far preceded the constructed wall of stone, or of any other material; this last only became necessary at a much later period, for requirements which in their nature bear no relation whatever to space and its subdivision. The stone wall was made for greater security, longer duration, and to serve as a support for heaps of various materials and stores; in fine, for purposes foreign to the original idea; viz., that of the separation of space, and it is most important to remark, that *wherever the secondary motives did not exist, woven fabrics maintained, almost without exception, especially in southern lands, their ancient office, that of the ostensible separation of space*; and even in cases where the construction of solid walls became necessary, these last are but the internal and unseen scaffolding of the true and legitimate

* Extracted from an Essay written in 1852, and published in Germany under the title of "The Four Elements of Architecture." By PROFESSOR GOTTFRIED SEMPER.

representatives of division, that is to say, of drapery richly varied with ornamental work, interlacings, and colours.

The difference which exists between the ostensible and principal separation, and the constructed separation, is expressed in ancient and modern languages by terms more or less significative.

In the Latin tongue, a distinction is made between *paries* and *murus*.

The Germans, in the word *wand* (of the same root with *gewand*, which means texture) recal still more directly the ancient origin and type of a wall.

New inventions soon led to different methods of replacing the primitive drapery, and every art was successively called in to contribute its part to these innovations, which may have been brought about by various reasons; such, for example, as the desire for longer endurance, for the sake of cleanliness, economy, comfort, distinction, coolness, heat, &c.

One of the most ancient and most general methods of replacing the use of drapery or tapestry is the coat of stucco or of plaster, furnished by the masons who built the walls.

Another very ancient method of replacing the original tapestry is, that of wooden panels, with which the wall was covered internally. That which proves the antiquity of this custom is, that in several ancient languages the expression which is only properly applicable to panels of wood, serves indifferently to signify every kind of flat surface (*table*) in wood, metal, ivory, or any other material.

It is thus we must explain the Greek expression πινακ, (in Latin *tabula*) as a painting on wood, or also on marble, baked clay, &c. Plates of burnt clay, thin but of large circumference, were equally called "πινακες."

The style of mural painting at Pompeii is only to be understood by the same ancient custom of covering and inlaying the walls which they reproduced in appearance by divisions and painted draperies. See Vitruvius, on this point, in the chapter on Plastering. Wiegmann has erred in attributing the same system of ancient painting to purely technic causes.

The Ceramic art was, in its turn, called on as a means of replacing drapery. It is certain that potter's clay painted, and even glazed, served, at a very remote period, as a covering for walls. It may even be admitted, that the employment of the potter's art on the surface of walls, preceded the manufacture of burnt bricks, and that the invention of burning bricks was the result of the custom cited above.

The mural incrustations in baked clay were the precursors of brick masonry; in the same manner as the Assyrian slabs may be considered to be the forerunners of constructions in hewn stone. We shall return again to this subject.

Among the various methods of replacing the use of drapery, should be also mentioned those furnished by metallurgic processes. Vestiges of metallic coverings on walls have been found on the oldest existing monuments; and the most ancient annals of mankind are filled with recitals of buildings resplendent with gold and silver, bronze and tin respectively.

As an invention of relatively recent date, may be cited lastly, the use of slabs of marble or stone, granite, alabaster, &c., notwithstanding that we find traces of this custom, but as it were already effaced, on the most ancient monuments of the earth. (*See farther on*).

In all the cases we have named, *the character of the substitute followed*

that of its original type, and the painting and sculpture, or rather the two united, on wood, plaster, burnt clay, metal, stone, or ivory, was—and traditionally continued to be—an imitation, more or less faithful, of the embroideries or variegated interlacings which ornamented the antique wall-coverings.

It may be asserted that the entire system of decoration, with the art of painting and sculpture in relief, up to the period of its highest application, which is that of the tympanums of the pediments in the Greek temples, proceeded from the manufactures of the Assyrian weavers and dyers; or rather from their predecessors in human inventions. In any case, it was the Assyrians—next to the Chinese—who appear to have preserved most faithfully the antique type, even in its application to a different material. We will enter a little more explicitly on this subject.

THE ASSYRIANS.

The ancient writers often mention and praise the Assyrian tissues for the art employed in their manufacture; for the splendour and harmony of their colours, and the richness of the fanciful compositions with which they were embroidered. The mystical figures of bucentaurs, lions, dragons, unicorns, and other monsters, which the authors describe, are absolutely identical with those which we see on the bas-reliefs of Nimroud and Khorsabad. But this identity was not in the subjects alone. There is no doubt that the manner of treatment, the *style* of these subjects, was identical with that of the objects embroidered on the tissues, which ancient authors have described.

On examining somewhat attentively the Assyrian sculptures, it is easy to satisfy oneself that the art of the Assyrian sculptor moved within limits traceable from its origin, viz., embroidered work, allowance being made for certain alterations of style, caused by the requirements of a new material.

One perceives in these Assyrian sculptures, the desire on the artist's part of an attention to the truth of Nature, but that he has been hindered in his task, not—as with the Egyptians—by a regular hieroglyphic system and hieratical laws, but rather by the caprices of a method difficult, and indeed foreign to sculpture, the influence of which was still strongly felt. Thus the sculpture of this people kept itself within the bounds of a very low and flat relief, exactly similar to that of some productions of Chinese woven work, seen in the Great Exhibition of 1851, which possessed peculiar interest in the history of Art, inasmuch as they exhibited the transition of the high woof into polychromic bas-relief.

The Assyrian figures, without being embalmed mummies like those of Egypt, show, nevertheless, much stiffness and irregularity; they appear as it were imprisoned and confined within an invisible canvas. Their contours are, so to speak, tacked in with threads. One recognises in them an awkwardness and hardness arising from the contest of the artist with a material foreign to the style: whilst the Egyptian bas-reliefs evince an original, canonical, and voluntary stiffness. I am tempted to believe that all those slabs of alabaster from Assyria, with their religious, warlike, and domestic scenes, are nothing more than exact copies in stone, after originals in tissues, at that time celebrated and executed by good native artists, who worked on that material only, whilst they employed mere workmen

to transfer the originals on to stone, as well as the material would allow, which explains the difference between the design and execution which these works betray. This same character is also found on the Assyrian paintings.

It is not to be doubted that the true tapesteries were employed with profusion, side by side with the stereotyped copies: and probably these last were often covered with the originals, on the occasion of solemn ceremonies, &c., and that they were only exposed during the intervals between the *fêtes*, &c. We observe the same thing at this day in the Catholic churches, where this ancient custom, with many others, is strictly preserved. The inscriptions and their application in bands, indicate the same origin. Does it not appear as if the cuneiform characters were invented and designed for execution in needlework? In fine, the simplicity of the system of paving of the rooms, otherwise so richly ornamented, goes to prove that they were originally covered with tapestry. It is only the slabs which form the cills of the doors on which tapestry could not be placed, which indeed form an exception, being ornamented with engraved work, in imitation of tapestry. (*See* Layard.) It is thus that these last became also the types of parquetry work in mosaic.

Up to the present point, we have only considered what relates to the representations found on the Assyrian slabs. But these, in themselves, give us still more cause for reflection, and singularly justify our assertion of the importance, in an architectural point of view, of the coverings of walls.

The principle of panelling constructed work shows itself here in all its primitive simplicity. We know that almost all the lower portions of walls, within and without, were covered with thin slabs of alabaster or basalt. The same principle under another form, obtained in the upper portions of the walls; here, the walls of unbaked brick were inlaid with glazed bricks; but the plan pursued by the Assyrians in executing this incrustation differs greatly from that which we observe elsewhere, and from what we pursue at the present day.

The Assyrian bricks are only glazed on the external side, and the ornaments and other subjects which were figured on them in the glazing, bear no relation to the construction, so that the ornamental lines cross the joints of the bricks irregularly.

The enamel is very fusible and the bricks but slightly burnt, evidently with the sole intention of fixing the glazing on them, which induces me to conjecture, that the use of glazed pottery preceded and prepared the way for that of baked bricks, and that the art of pottery was already far advanced before the introduction of burnt brick-work. Other indications which would take too long to specify here, have proved to me, that the bricks received their coating placed in a horizontal position: First, they were ranged in the order which they would take when in their place, they then traced the design formed on this arrangement of unburnt bricks; next, they covered with these painted bricks—observing still the same order—the interior of the room; and lastly, they placed a fire in the room to fix the varnish which covered the walls.*

It results, from what I have observed, that the decoration of the wall did not depend upon the construction of the same, even when baked and glazed bricks were employed.

* The same method is to be found in some old buildings in Scotland.

The *constructive system*—after the manner of mosaic—*of decoration in enamelled bricks is a later invention*, probably a Roman one. The enamelled Assyrian bricks, should be regarded as a mural incrustation, as a covering absolutely independent of the wall itself, and even of the terra-cotta slab or tile, on which it was directly fixed.

THE PERSIANS.

The Assyrian system of panelling the lower portions of their buildings with slabs of alabaster, may be considered as the first step towards construction in hewn stone, and towards the introduction of the "*coupe de pierre*" into the number of architectural and ornamental elements.

It is only in the terraces, and the sub-basements of buildings, in the primitive ages of art, that hewn stone and its construction appeared to the eye. These parts of the buildings were the mason's oldest domain.

The Persian monuments of Murgaub and Istakir, afford us the means of observing the second step which decorative art made towards the principle of construction. They were composed, like their models in Assyria, of unbaked bricks, of which nothing remains, whilst however, the direction of the walls is still indicated by marble pillars, which originally served to strengthen the angles of the walls, and by the jambs of doors and windows and by niches, with which the walls were ornamented.

All these parts were ornamented in the Assyrian manner, and testify to the principles of which we have been speaking. But here we have no longer slabs, but hewn masses of stone of enormous dimensions, frequently monoliths. Nevertheless, in spite of their solidity, they betray their type, in a most remarkable manner, inasmuch as they form a kind of framework hollowed out internally to receive the mass of masonry in unbaked brick, which they were designed to cover and to protect, and which, in the interspaces of the pillars and jambs above-named, were covered with slabs of marble, or more probably, with panels of cypress-wood, covered in turn by plates of gold and silver, or it may be also with richly embroidered stuffs.

THE EGYPTIANS.

The theocratic system of the Egyptians, although its origin extends beyond the horizon of history and even of tradition, is not the less based on the ruins of a social state more ancient still, and much more natural. The founders of this system, have altered the primitive style of architectural decoration in petrifying it; that is to say, in making it a style eminently adapted for stone constructions and monuments.

But amidst the hieroglyphical symbols may still be recognised the traces of its origin, obscure it is true, but unmistakeable. It has been observed by travellers in Egypt, that Egyptian art bears quite a different character in the sepulchral tombs, to that which is observed on the great temples and palace temples of the kings. It is that in these sepulchral chambers, art could move somewhat more freely than it was permitted to do in those grand monumental edifices, which were raised under the immediate influence of the priesthood.

Now it has been proved that in all the tombs, the ancient method of draping the walls, or rather of decorating them in the style of tapestry,

was apparent in its greatest simplicity. It is observable, first in the character of the ornaments themselves, which consist of interlacings and gracefully varied knots, whilst these decorations borrowed from the weaver's art, are almost banished from the temples and are replaced by symbolic figures and ornament. It may be recognised, in the second place, by the fact, that the paintings in the sepulchral tombs are generally enclosed with borders, as if to indicate that they represent suspended tapestry.

Although this primitive type shows itself less positively in the temples, indications are nevertheless not wanting which remind us of it.

The contemporary artists of the French expedition have already observed —and their discovery has been since then verified—that the monuments of Egypt, including even those executed in granite, have been covered with a complete coating of colour and varnish, over the *entire surface*. That indeed might be expected, for the hewn stonework of the Egyptian constructions, in spite of the neatness of its workmanship, is not laid in regular courses, which tends to prove that this irregularity, which contrasts with the symmetrical system of the decoration on it, was hidden beneath a coating which covered the whole mass.

These monuments exhibit then the third transition step towards regular construction in hewn stone.

The construction, though massive and real, is always hidden, and does not enter yet as an ornamental motive in the compositions of the architect.

It is worthy of observation, that one of the mouldings of Egyptian architecture seems to be explained by the same ancient custom of encrusting brick buildings with stone slabs, which we have remarked on the Assyrian monuments. I allude to the torus moulding which encloses the external walls of edifices. It served to hide the joints of the slabs which covered the internal work.

It is certain that the most ancient monuments in Egypt were constructed in unbaked bricks, which must have been covered with stone slabs in the manner above indicated. The Pyramids afford us very remarkable examples of this system of panelling, which is found still perfect in the sepulchral chambers contained in them, and the traces of which are still visible on the exterior. The same observation applies to the Palace of Osirtesen at Karnak, the walls of which are panelled with slabs of polished red granite, bearing the traces of a transparent coating with which they were covered.

THE CHINESE.

China is a country where architecture has remained stationary from its early birth, and, consequently, the elementary motives of it are most distinctly preserved; they are placed side by side, without being conjoined by a general ruling idea. The external surface of the wall is still quite independent of the wall itself, and indeed is most frequently movable. The wall bears its own burden alone, and has only in view the filling up of the intervals between the wooden columns which support the third elementary want, (*i. e.*) the roof. The wall is only a screen, more or less solidly executed than others, constructed in slight brick work, covered externally with painted stucco decoration or interlaced cane work, and internally with tapestry, or its substitute, painted paper. The internal

divisions are formed by screens of the same description, and by drapery hung from the ceiling. The design of the ornament, painted and carved upon them and throughout the building, is founded on the same principle of interlacings and cane trellis-work, more or less intricate, and hardly to be recognised through the oddities of successive fashions. A polychromy, rich and brilliant, prevails, which has not been considered with that attention which it deserves in its relation with the ancient style of polychromy.

THE INDIANS.

The monuments of Oriental India, bear the impress of a settled civilisation, at least of the tertiary period. They are comparatively modern in principle and in date; but they furnish us, nevertheless, with very important hints on the history of polychromy.

The frequent use of stucco, which is better made in India than anywhere else, recals the system of the ancients, in covering their fine hewn stone-work with a very fine and hard incrustation of stucco.

The Indian edifices constitute, as it were, but a scaffolding from which to hang the drapery forming divisions of their spaces, as in China, and as formerly in Assyria, Egypt, and Greece.

THE JEWS AND PHENICIANS.

At present we have only mentioned existing examples; but the ancient writings furnish us with other no less important matter. The description of the celebrated Ark of Moses, and of the Tabernacle, taken with that of the Temple of David, contains a complete history of polychromy. This curious recital of Jewish antiquities presents us with a progressive development of that elementary principle of architecture which I term "the Enclosure."

The documents and chronicles of other nations furnish us with parallels to what is contained in the holy writings. The Temple of the Slaves at Mechlenburg, according to the description of Baron von Rumohr, on the faith of ancient chroniclers; was constructed in the Oriental fashion, and richly ornamented with tapestry and gilded wood work.

THE GREEKS.

We now come to the Greeks. Hellenic art must have partaken of the composite character which is manifested in Hellenism generally, and which is so well expressed in the Grecian mythology.

As the beautiful marble, which forms the cliffs and coasts of Greece, notwithstanding its homogeneous transformation, betrays by veins, by fossils, and other indications, its sedimentary origin, so Hellenism, although it may appear homogeneous, and cast—so to speak—in one single jet, betrays, nevertheless, its secondary origin, and the sediment which constitutes its material groundwork.

It would be important to follow up these vestiges of rudimentary Hellenism, since they might enlighten us on certain phenomena in Hellenic art, which have been up to the present time inexplicable without them.

This applies especially to the polychromy of Greek edifices. Much yet

remains to be done in this department of Art History, which has been generally discussed either by learned men but no artists, or artists with little learning. The vestiges of rudimentary Hellenism of which I speak, wherever visible, present the same features that we meet with in Assyria, Egypt, and China, and even among savage races; but it would appear that the Greeks, prior to treating in their peculiar manner those principles of art which they inherited, had partly forgotten their origin and their material or hieratical meaning. Thus, only, could they have had the mind free, and ready to commence them anew with an artistic and poetical feeling.

Exactly the same thing occurred in their mythology, which is only poetic fiction based on traditions and fables, partly native, partly foreign, the primitive meaning of which was no longer understood by the poets, who formed them into the groundwork of their cosmogony.

The system of Greek polychromy is the richest of all those of antiquity; but it is, apparently, based neither on a principle of construction or material as among the Assyrians, nor on a hierarchical principle as among the Egyptians. The most striking oppositions of principle are found united in it and harmonised, a more artistic and elevated, but less positive conception. Nevertheless, this applies only to the edifices of a period when art was in a state of high development among them, since the ancient Doric system appears to have had much in common with Egyptian art before it was penetrated by Ionian influence, which depended rather on Asiatic traditions.

I am convinced that the style of Doric polychromy was essentially different to that of the Ionic, which was, notwithstanding, of equal antiquity and originality.

Doric polychromy was based on the Egyptian system, whilst that of Ionia was based on Asiatic models. The first named was lapidary; the colours were detached on a whitish or yellowish ground; there was no gilding, and the use of blue was common, that being the holy colour of the Egyptians (a turquoise blue), the symbolic colour of the priesthood and aristocracy.

The second was more primitive in its nature and recalled more directly the elementary motive of *tapestry* and *embroidery*. The ground was generally of a rather deep colour, blue or red, even in the constructive portions, such as the shafts of columns, architraves, &c., a good deal of gilding and sea-green (prasinum) was used; the favourite colour of the Assyrians, the symbolic colour of absolutism and of democracy. The green is still now the holy colour of the successors of the Assyrians in Asia.

This difference of style, analogically observable in the music of these two races, explains the divergent investigations made on the temples of Sicily, and those of Athens. The monuments of Athens, Doric in their general appearance partook, nevertheless, a good deal of the Ionic character. The Ionic mind had penetrated Doric matter, and colour being the least material was that which the Ionian sentiment most easily mastered.

It would be a difficult but very interesting task to unravel the religious and political signification of certain colours in ancient times. We know that red, blue, turquoise, and sea-green, were the four colours by which the factions of the circus distinguished themselves. These were not capriciously chosen, each faction having adopted that colour, the symbolic and traditional meaning of which agreed with the political principles professed by it.

Traces of the antique system of covering construction with tables of wood, plates of metal, or slabs of stone, representing tapestry-work, may still be perceived in the Grecian monuments, for those parts of them which were destined to be ornamented with historical paintings or painted sculpture, are executed in the Assyrian fashion; as, for example, the tympanums of the pediments, the metopes, the friezes, the parts between the columns, and round the walls of the "cella." It is thus that Grecian monuments show us the fourth path which architecture made towards stone style.

The constructive parts of the building, that is to say, those parts which constituted the entablature of the roof, and its supports, *the columns*, were painted with the colour of the Greek vases, viz., a very transparent and vaporous brown-red. The walls, inclusive of the "*antæ*," which formed only projecting parts of the walls, were of a blue, which was broken by black and a little yellow, and not very dark. This colour formed also the ground for most of the sculptures, except the metopes, which I believe had red grounds. The red in the ornamented mouldings was a very bright vermilion, differing from the red of the ground by colour and treatment.

The same is the case for the blue, which, in the ornamented mouldings, is deeper than on the large surfaces, and tinted in different shades. The *ovcs*, or eggs, for instance, were blue, with a darker blue tint around.

The green is a colour which occurs frequently on the Athenian temples, so on the leaves on the moulding which runs under the frieze of the opisthodome of the temple of Theseus, and between the red and blue leaves of the capitals of the antæ. The same sea-green occurs on the draperies of some sculptured figures.

The enamels of wax were frequently covered with washes of thinner colours. This has not been remarked by our restorers of antique polychromy, but is nevertheless necessary for giving softness to the general effect.

The ornaments, as I have just observed, are placed in pieces and soldered together; the solderings forming fillets slightly elevated from the surface and of another colour. I cannot say whether in gold, black, or even in some parts white. I have, for my own part, adopted the hypothesis that it was gold in the Athenian temples, but not on those of Sicily where a strict Doric character prevailed.

I have not found many traces of colour on the Ionic temple of Minerva Polias, and cannot say if the red, which I found on the columns of the Northern Portico, belonged to the ancient colouring, or was of more recent date. On the plate, in my work, which gives a panel of the temple of Theseus, is seen the design of a row of pearls, with a double range of disks.

I can guarantee the exactitude of my observations, although this extreme richness and smallness of detail in an object destined to be seen from a distance may well astonish us.

I have traced every mark on the stones themselves: and, moreover, subjects of this kind are not capable of being invented; indeed it would be a great compliment to suppose me capable of inventing these designs, which I consider charming.

In the portion which I have found in the wall with the niche (see my work), these details are not to be seen. I have also discovered traces of colour, very much effaced, on the small choragic Monument of Lysicrates, which I have carefully examined. It appears that on the ornament which surmounts

the roof, there was a variety of blue and red, and that the acanthus leaves were coloured green. The tripod was not placed upon this ornament, but round it, the feet resting on the three volutes which descend from the roof, analogously to the marble tripods which are often met with in various museums of antiquities.

I will not speak of the colours of the Parthenon, which are not so well preserved as those on the Temple of Theseus, but the traces of ornament which decorated that temple are seen by the incisions still remaining. It would appear that the system of ornament there applied was similar to that on the Temple of Theseus.

Some years after my sojourn at Athens, portions of this building have been excavated, with the colours very well preserved; as well as other fragments of architecture which belong to the old Hecatompedon (destroyed by the Persians) covered with painted stucco.

I have not found very decided traces of the colours employed on the Temple of Minerva Polias; the columns appear to have been red, as at the Temple of Theseus. The ceiling of the Temple of the Caryatides had painted frets and orvolos, which I have traced; but the colour was no longer visible. Traces of painted ornaments are to be found also on the Tower of the Winds. I have not been able to get a close view of them.

As regards the sculptures, I have found some regularly encrusted with colour. I have found green (prasinum) on the tunic of one of the seated goddesses, on the frieze of the Temple of Theseus: another figure was clad in a vestment of a deep rose colour. The Caryatides of the Erectheum had blue tunics. We may see that, even on the one in the British Museum.

Mr. Bracebridge has described statues which were excavated in his presence near the Parthenon with flesh tints and painted eyes. The figures of the pediment of the Temple at Egina still retain traces of the colours with which they were decorated. The same observation applies to the metopes of the temple at Selinuntum, now at Palermo. Curious fragments of painted architecture may also be seen at the museums of Syracuse and Girgenti.

The Romans painted their white marbles, like the Greeks. The three columns of the Jupiter Stator in the Roman Forum are painted red on that portion which has remained a long-while buried.

The Trajan Column, which I have examined, retains traces of colour and gilding: the entire column had been once covered with a rather thick coating of colour, in which I recognised green, blue, and yellow; but it is probable that this last was the remains of the gilding.

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NORTH SIDE COURT

BAS-RELIEF GALLERY

ROMAN COURT

THE

ROMAN COURT

(INCLUDING THE ANTIQUE SCULPTURES IN THE NAVE)

ERECTED IN THE

CRYSTAL PALACE

By OWEN JONES.

DESCRIBED BY GEORGE SCHARF, Jun.
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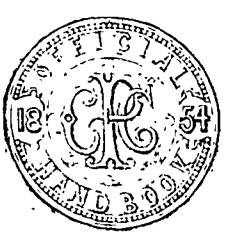

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PREFACE TO ROMAN COURT.

THE arts practised and elaborated amongst the Romans, owed their origin to the inspiration of the genius of the Greek, and served as a secondary development or continuation of his wonderful achievements. On that account this little book can only be regarded as an extension of the Greek Court Catalogue. I have therefore but to refer the reader of prefaces to the preliminary observations appended to that work. I anxiously hope that friends will make every allowance for the unavoidable haste with which the following pages have been prepared, and that they will favour me with their suggestions and corrections in time for the second edition. In quotation, I have availed myself of the vigorous language of Sir Thomas North, and the learned Philemon Holland. The friends named in my preface to the Greek Court Catalogue have rendered me equal assistance with regard to the sculptures in this department. I therefore take this opportunity of repeating my cordial gratitude to them.

1, TORRINGTON SQUARE,
May 27th.

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Statue of the Emperor Titus, from the Louvre.

THE ROMAN COURT.

ARCHITECTURE OF ROMAN COURT.

THE Roman Court externally to the nave presents three arches of the Tuscan order, which is the earliest style of columnar architecture found in Italy. This façade is taken from the lowest range of columns on the outside of the Coliseum at Rome. The arch, as a decoration to buildings, has until very lately been regarded as peculiar to the Romans; nevertheless it was long known to the Egyptians, and consequently to the Greeks, but not used by them for any external purposes. In Assyria, on the other hand, the most recent discoveries prove that it was not only employed for vaulting and underground support, but that at

Nineveh it was used as a grand architectural feature, and a powerful means of producing combinations with other forms.

Among all the architectural designs of the ancient Greeks, seen so abundantly in their small tombs, stelæ, and cippi, the arch—even as a mere form—is avoided. They seem always to have preferred the triangular, pedimental form, or the fleuron (woodcut, No. 149, page 87 of Greek Court) as a heading. In very few instances of a late period, judging from the style of art, and the inscription in Greek characters, is the arch form to be seen. These examples are in the British Museum and the Louvre (see woodcut, where a niche containing figures appears upon the flat surface of the usual formed cippus). These works are probably of the period of the Antonines, when Roman fashion predominated, and they accord with a figure in a niche at the back of the theatre at Myra in Lycia, where the Greek inscription also marks a Roman age. Large niches and surfaces decorated with square, diagonal, and circular lines seem to have been the predominant characteristics of the ancient Roman decoration for internal walls. The existing paintings of the baths of Titus and Livia, at Rome, lead to this conclusion. Their ceilings were divided into numerous little compartments of this kind, and not unfrequently niches were painted with rich flutings in the upper part, like the ribbing of a shell, with the hinge uppermost.

Greek Cippus, with an arch introduced in it, from the Louvre.

The profuse extent to which the Romans employed precious marbles has led very materially to the decoration of the interior of this court, and the rarest marbles have been accordingly imitated upon the walls.

The ceilings of the corridors, which open upon the long gallery, have been painted and decorated in accordance with remaining examples at Rome. Although at this time, the ceilings of the imperial baths in that city are almost obliterated, careful engravings and copies were made from them, and we possess in the

designs of Raphael, and the arabesques of Giovanni da Udine and Giulio Romano, studies and transcripts of some of their finest compositions.

INTRODUCTORY OUTLINE OF THE PROGRESS OF ROMAN SCULPTURE, TAKEN FROM ANCIENT AUTHORS, AND ILLUSTRATED BY EXAMPLES IN THE VARIOUS MUSEUMS OF EUROPE.

THE Romans were not originally an art-loving people. They began by conquest, and at once employed the talents of those whom they subdued. By the assistance of their neighbours the Etruscans, they overcame other neighbouring tribes, and erected great public works in their city. Vastness of size characterised these productions. The arch which the Etruscans had brought with them from Asia Minor, derived thither from Assyria, was employed as the most powerful principle of support, and the whole city was undermined by drains, arched over with cuneiform stones. The Etruscans seem to have been an industrious people; they cultivated the arts, and carried on extensive commerce even whilst the Roman state was struggling into existence.

ETRUSCAN PERIOD, 510—167, B.C.

B.C. 510. EXPULSION OF THE TARQUINS FROM ROME, AND THE PISISTRATIDÆ FROM ATHENS. DARIUS HYSTASPES KING OF PERSIA AND OF EGYPT ALSO.

The Romans did nothing for themselves. In their earlier days they depended upon the Etruscans for all refinements of art, in the same way as at a later period they depended upon the Greeks, and accordingly, when workmen were required for any purpose, they were sent for from Etruria.

The Tuscans prepared baked clay, or terra-cotta, figures for the great temple of Jupiter Capitolinus, and when finished, sent them to Rome. Their style of architecture was peculiar; it was an offshoot from the Doric. This also was soon introduced into Rome. The early statues which decorated the city were remarkable for their magnitude. Many were wrought in clay, and others in bronze; but wood seems to have been rarely used amongst them. Carvilius made a bronze colossus of Jupiter from the armour taken in the Samnite war, so vast, that as it stood on the capitol, it was distinctly visible from the Jupiter Latiaris on the Alban Mount.* One of the annual ceremonies at Rome consisted in fresh painting the statue of Jupiter in the capitol with

* It was so large that a complete statue of Carvilius himself was made out of the mere filings of the metal, which was placed at the foot of the other.

bright vermilion. An early metal work of the Etruscan period is the celebrated Wolf of the capitol, given in the frontispiece of this catalogue. The boys are modern, but the wolf is executed in all the rigidity and elaboration peculiar to early art.

Pliny mentions a superb Etruscan colossus of bronze, fifty feet high, representing Apollo, placed in the Palatine library belonging to the temple of Augustus. However wonderful the size, he says, nothing can compare with the beauty of the figure, or the workmanship of the metal.

A bronze statue of a Chimæra, and a life-sized portrait of an orator in the toga, with an inscription on the border, display great proficiency in the art of metal casting: these two last-mentioned statues still exist at Florence. Another class of art peculiar to the Etruscans was the engraving of various figures and devices in pure outline upon smooth pieces of bronze, which were used for mirrors and mirror cases, or to adorn metal boxes containing various articles of the toilet. It has always been a matter of surprise that this process did not lead earlier to the art of printing. The ancients had their wooden stamps and stencillings, as we see by Assyria and Pompeii, a still closer approximation to our modern practices, and yet they never seem to have advanced beyond the multiplication of seals and coins. In the time of the Republic, the Romans devoted especial attention to military works, road-making, and aqueducts often extending many miles upon a series of arches. Few monuments of the republican period still remain. One distinguished Roman, the founder of the Fabian house, cultivated painting, and adorned the temple of Salus (Health), at Rome, with his works, B.C. 304. Hence he received the name of Fabius Pictor. We read also of numerous statues to great men being erected in the forum and other places; and the custom of elevating statues upon columns seems peculiar to the Romans. The sarcophagus of Scipio, now in the Vatican, exhibits all the strength of Tuscan influence. The early Roman coins are especially bad, and those of the various families preserved in the cabinets of collectors are clumsy imitations of Greek types; but they belong to a very recent period of the republic. The year 275 B.C. is remarkable, as it witnessed the first Roman triumph over a Grecian army. Pyrrhus, king of Epirus, crossed to Italy in defence of the people of Tarentum, but was driven back by the Romans; and the war terminated in the most brilliant triumph Rome had then achieved. These successes, together with the subjugation of Sicily, and the prosperous progress of the war with Carthage, determined the Romans to carry their arms into Greece itself. War commenced

accordingly, and in the year 168 B.C. Paulus Æmilius sent Metellus to Rome to announce the overthrow of Perseus, king of Macedonia, at the battle of Pydna.

Grecian Influence.

B.C. 167. CONQUEST OF MACEDON. PERSEUS LED CAPTIVE THROUGH ROME. ANTIOCHUS KING OF SYRIA, PHARNACES OF PONTUS, EUMENES OF PERGAMUS, PTOLEMY OF EGYPT. ENNIUS AND TERENCE FLOURISH IN LITERATURE.

The triumph of Paulus Æmilius the following year is minutely recorded by Plutarch, and affords the first instance of those magnificent spectacles for which Rome became afterwards so celebrated. Every variety of foreign production that could be brought by way of plunder was displayed; costly armour, vases, and precious metals, delighted the gazing multitude; and the captives, with their families, added to the dreadful reality of the scene. Even Perseus himself walked before the chariot of the conqueror. Paintings and statues of enormous size, mounted upon platforms, were drawn along upon 250 chariots. Plutarch's description of the triumph of Æmilius, in the words of his quaint translator Sir Thomas North, gives too complete a picture to be omitted:

"First, the people having set up sundry scaffolds as well in the lists and field called Circos by the Latins, where the games and common running of horses and chariots are made, as also about the market-place, and in other streets of the city, which the shew of the triumph should pass; they all presented themselves in their best gowns to see the magnificence and state thereof. All the temples of the gods also were set wide open, hanged full of garlands and flowers, and all perfumed within; and there were set through all the quarters of the city, numbers of sergeants and other officers holding tipstaves in their hands to order the straggling people, and to keep them up in corners and lane-ends that they should not pester the streets and hinder the triumph. Furthermore, the sight of this triumph was to continue three days, wherof the first was scant sufficient to see the passing-by of the images, tables and pictures, and statues of wonderful bigness, all won and gotten of their enemies, and drawn in the shew upon 250 chariots. The second day, there was carried upon a number of carts, all the fairest and richest armour of the Macedonians, as well of copper as also of iron and steel, all glistering bright, being newly furbished, and artificially laid in order (and yet in such sort as if they had been cast in heaps, one upon another, without taking any care otherwise for the ordering and laying of them), fair burganets upon targets; habergions, or brigantines and corslets, upon greaves; round targets of the Cretans, and javelins of the Thracians, and arrows amongst

the armed pikes ; all this armour and carriage being bound one to another so trimly (neither being too loose nor too straight) that one hitting against another as they drew them upon the carts through the city, they made such a sound and noise as it was fearful to hear it : so that the only sight of these spoils of the captives being overcome made the sight so much more terrible to behold. After these carts, laden with armour, there followed 3000 men which carried the ready money in 750 vessels, which weighed about three talents a-piece, and every one of them were carried by four men ; and there were other that carried great bowls of silver, cups and goblets fashioned like pitchers, and other pots to drink in, goodly to behold, as well for their bigness, as for their great and singular imbossed works about them. The third day, early in the morning, the trumpets began to sound and set forwards, sounding no march, nor sweet note to beautifie the triumph withall ; but they blew out the brave alarum they sound at an assault to give the soldiers courage for to fight. After them followed sixscore goodly fat oxen, having all their horns gilt, and garlands of flowers and nosegays about their heads, and there went by them certain young men, with aprons of needlework, girt about their middle, who led them to the sacrifice, and young boys with them also, that carried goodly basons of gold and silver, to cast and sprinkle the blood of the sacrifices about. And after these followed those that carried all coins of gold, devided by basons and vessels, and every one of them weighing three talents as they did before, that carried the great holy cup which Emylius had caused to be made of massive gold, set full of precious stones, weighing the weight of ten talents, to make an offering unto the gods. And next unto them went other that carried plate made and wrought after antique fashion, and notable cups of the ancient kings of Macedon ; as the cup called Antigonus, and another Seleucus ; and to be short all the whole cupboard of plate of gold and silver of King Perseus. And next them came the chariot of his armour, in the which was all King Perseus' harness, and his royal band (they call a Diadem) upon his armour. And a little space between them followed next the king's children, whom they led prisoners, with the train of their schoolmasters and other officers, and their servants weeping and lamenting; who held up their hands unto the people that looked upon them and taught the king's young children to do the like, to ask mercy and grace at the people's hands. There were three pretty little children—two sons and a daughter—amongst them, whose tender years and lack of understanding made them (poor souls) they could not feel their present misery, which

made the people so much the more to pity them, when they saw the poor little infants that knew not the change of their fortune; so that for the compassion they had of them, they allmost let the father pass without looking upon him. Many people's hearts did melt for very pity, that the tears ran down their cheeks, so as this sight brought both pleasure and sorrow, together, to the lookers-on, until they were past and gone a good way out of sight. King Perseus the father followed after his children and their train, and he was clothed in a black gown, wearing a pair of slippers on his feet, after his country manner. He shewed by his countenance his troubled mind, oppressed with sorrow of his most miserable state and fortune: he was followed with his kinsfolks, his familiar friends, his officers and houshold servants, their faces disfigured by blubering, shewing to the world by their lamenting tears and sorrowfull eyes cast upon their unfortunate master, how much they sorrowed and bewailed his most hard and cruel fortune, little accounting of their own misery. The voice goeth that Perseus sent unto Æmylius to entreat him that he should not be led through the city in the shew and sight of the triumph. But Æmylius mocking (as he deserved) his cowardly faint heart, answered: As for that, it was before, and is now in him to do if he will. Meaning to let him understand thereby, that he might rather choose to die, than living to receive such open shame. Howbeit his heart would not serve him, he was so cowardly and made so effeminate by a certain vain hope, he knew not what, that he was contented to make one among his own spoils. After all this there followed 400 princely crowns of gold which the cities and towns of Greece had purposely sent by their ambassadors unto Æmylius, to honour his victory; and next he came himself in his chariot triumphing, which was passing sumptuously set forth and adorned. It was a noble sight to behold, and yet the person of himself only was worth the looking on, without all that great pomp and magnificence. For he was apparelled in a purple gown branched with gold, and carried in his right hand a laurell-bough, as all his army did besides; the which being divided by bands and companies, followed the triumphing chariot of their captain, some of the soldiers singing songs of victory which the Romans use to sing in like triumphs, mingling them with merry, pleasant toyes, rejoicing at their captain; other of them also did sing songs of triumph, in the honour and praise of Æmylius' noble conquest and victory. He was openly praised, blessed, and honoured of everybody, and neither hated nor envied of honest men."

Æmilius himself is said to have been a great admirer of the fine

arts ; he paid an express visit to the statue of Jupiter, by Phidias, at Olympia ; but where Perseus had intended to dedicate a golden statue at Delphi, the conqueror ordered his own image to be set up instead.

Another triumph, that of Metellus, 146 B.C., was still further connected with Greek art. He had, in order to give effect to his procession, brought over the group of Alexander and the horsemen who fell at the battle of the Granicus, by Lysippus. This is the first record of any particular work of Grecian fame being introduced into Rome.

Mummius completed the conquest of Greece, 146 B.C., the same year that Carthage was razed to the ground. The Carthaginians themselves had formerly plundered the maritime towns of Sicily, and the Persians and Macedonians had, in their victories, carried off all works of art as a lawful prize of conquest ; so that the Romans did not act without precedent. Mummius, it is said, plundered more works of art than all his predecessors put together. He destroyed many works through ignorance of their value ; and his soldiers were seen playing at dice upon one of the celebrated pictures of Aristides.

When Pompey triumphed over Mithridates, the chief attraction was the display of engraved gems, pearls, and golden statues. These new luxuries of the Romans are noticed also by Pliny (His. Nat. Bk. 37, ch. i.); he says—

"Cæsar, when Dictator, consecrated, in the Temple of Venus Genitrix, six cabinets or caskets of rings and jewels ; and Marcellus, son to Octavia, dedicated one in the Temple Palatine of Apollo. Finally, this is to be observed, that the said victorie of Pompeius, which he atchieved over K. Mithridates, set men's teeth at Rome a watering after pearls and precious stones ; like as the conquest obtained by L. Scipio and Cn. Manlius brought them into love with silver plate curiously enchased and embossed : also with rich hanging of cloth of gold, silver, and tissue ; together with beds and tables of brass ; even as the brasen statues and vessels of Corinthian brass, and the curious painted tables, came in request upon the victory that L. Mummius gained over Achæa.

"To the end that it may appear more evidently what the triumph of Pompey wrought in this respect, I will put down, word for word, what I find upon record in the registers that bear witness of the actes which passed during those triumphs. In the third triumph, therefore, which was decreed unto him (for that he had scoured the seas of pirates and rovers, reduced Natolia, and the kingdom of Pontus, under the dominion of the Romans, defeated kings and nations, according as I have declared in the seventh book of my

history), he entered Rome the last day of September, in the year when M. Piso and M. Messala were Consuls, on which day there was carried before him, in shew, a chess-board with all the men, and the same board was made of two precious stones, and yet it was two foot broad and four foot long; and lest any man should doubt hereof, and think it incredible, considering that no gems at this day come near thereto in bigness, know he, that in this triumph, he shewed a golden moon weighing thirty pounds; three dining tables, also of gold; other vessel, likewise of massive gold and precious stones, as much as would garnish nine cupboards; three images of beaten gold, representing Minerva, Mars, and Apollo; coronets made of stones, to the number of three-and-thirty; a mountain made of gold four square, wherin a man might see red deer, lions, fruit-trees of all sorts, and the whole mountain environed and compassed all about with a vine of gold; moreover, an oratory or closet consisting of pearl, in the top or louver whereof there was a clock or horologe. He caused also to be borne before him, in a pompous shew, his own image, made of pearls; the portraiture (I say) of that Cn. Pompeius, whom regal majesty and ornaments would have better beseemed; and that good face and venerable visage so highly honoured among all nations, was now all of pearls; as if that manly countenance and severity of his had been vanquished, and riotous excess and superfluity had triumphed over him, rather than he over it.

* * * * * * * *

"This victory of his brought into Rome, first our cups, and other vessels of Cassidoine; and Pompey himself was the first who, that very day of his triumph, presented unto Jupiter Capitolinus six such cups; and presently, from that time forward, men also began to have a mind unto them in cupboards, counting tables, yea, and in vessel for the kitchen, and to serve up meat in."

Sylla committed heartless and systematic depredations at Athens and Olympia, and his soldiers were permitted to ravage to any extent. Verres also, when governor of Sicily, was accused of plundering the island of its finest works of art; he had previously devastated Achaia, Pontus, and other parts of Asia Minor in the same manner.

Augustan Age.

B.C. 30. CONQUEST OF EGYPT. DEATH OF ANTONY AND CLEOPATRA. HORACE, VIRGIL, AND LIVY FLOURISH IN LITERATURE.

When Octavius won the victory at Actium, he enlarged the temple of Apollo upon that promontory, and expressed his gratitude by dedicating the statue of Apollo, by Scopas, in a temple at Rome, on the Palatine hill. Augustus declared that he had found Rome

of brick, and would leave it of marble. At first the Romans seem to have contented themselves with good copies of the celebrated sculptures in Greece, and therefore we may assign to this period many of the fine works which are still extant. Such copies must have been multiplied extensively, in order to gratify various tastes; but they are rarely exactly alike—differences between them, easily seen on comparison, occur, as in the Apollo Sauroctonos, Nos. 298 and 301, and the Jason, Nos. 21 and 25. There seems even to have been some scruple with regard to direct imitation. That they did closely imitate is proved, however, by the singular circumstance that in many instances several repetitions of the same statue have been found *together*. As many as four in the same place of the Boy and Goose, No. 269, and three of the Boy and Bird, No. 263. The Laocoon also was found in close connection with a second group greatly mutilated; and in the villa of Hadrian several figures were discovered under similar circumstances. Much occupation was given in the Augustan age to statuaries by portraiture, and to this period we owe some of the finest examples of statesmen in that most noble of all dresses, the *Toga*. The *Toga* was originally derived from the Tuscans, but it appears to have become more amplified in course of time; for, although clearly recognisable on Etruscan monuments, it is by no means so full, and differs little from the pallium of the Greeks, beyond the mode of adjustment. Portrait statues of Augustus and Tiberius in the toga are particularly fine. Numerous basreliefs representing religious ceremonies and sacrifices are of good workmanship, and accord with the coins of the period. The worship of Isis, introduced at the beginning of the Empire, brought with it strange tastes, and led to peculiar varieties of dress and manners. Nero threw down the statues of victors in Greece out of envy, and further evinced his bad taste by gilding a statue of Alexander, by Lysippus. He displayed his extravagance in his Golden House, for which from Delphi alone he brought 500 statues; and his vanity may be estimated by his having had his portrait painted 120 feet high. Buildings crowded more

Statue of Didius Julianus, from the Louvre, showing the Toga.

and more round the Palatine hill; and pile was raised upon pile with no other object than to gratify the builder and minister to the grossest licentiousness. Works of a more public utility were constructed by the Flavii. The amphitheatre called the Coliseum was founded by Vespasian, A.D. 72, and completed by Titus eight years later. Calculated to hold 87,000 spectators, it was chiefly built by the Jewish exiles. Externally it presented the form of an ellipse, decorated with four ranges of arches, one above the other.

The baths of Titus, many portions of which still exist, afford us sufficient examples of the taste of the day in pictorial decoration. The ceilings and walls of the apartments are covered with the lightest and most beautiful paintings, similar in style to those found at Pompeii and Herculaneum, cities that were overwhelmed in this reign. A great part of the baths of Titus occupied the site of the Golden House of Nero, which was originally built upon the house and gardens of Mæcenas. Nero, it seems, embodied the villa of Mæcenas in his design, and these were again made use of by Titus; so that we probably behold in these decorations some of the very images which were devised by the patron of Horace and the friend of Augustus. In these chambers were found the Pluto and Cerberus, and the Meleager of the Vatican, also the celebrated painting called the Nozzé Aldobrandini. The famous group of the Laocoon, found in the neighbourhood of the baths of Titus, and supposed to have been executed in this reign, is minutely described by Pliny.

Statue of Hadrian from the British Museum.

Trajan indulged a passion for architecture, and, with the assistance of Apollodorus, erected many splendid buildings in Rome. His own forum was the most famous of all. Some very rich ornamental pieces of architecture, Nos. 96 and 98, belong to this period. Hadrian, who pretended to a knowledge and practice of architecture, put Apollodorus to death because he had criticized the emperor's

works too boldly. The age of Hadrian was notwithstanding a flourishing period for art. Every possible excellence as regards execution seems to have been revived; but still the creative power of invention was wanting. How superlatively excellent the technical art was in these days may be seen by the many figures of Antinous. This favourite of the emperor seems to have been represented in almost every variety of size, character, and material. The most beautiful examples are the Capitol and Farnese statues, Nos. 280 and 288, and the Albani basrelief, No. 143. Copying any of the finest Greek statues, with such powers of workmanship, the sculptors might well produce specimens not to be distinguished from the originals. Hadrian erected a villa at Tibur — the modern Tivoli — where he designed to include in one spot all the most striking objects noted in his travels. It contained a Lyceum, an Academy, a Pœcile, in imitation of that at Athens, a Vale of Tempe, Serapeon of Canopus, a Library, a Tartarus, Elysian fields, and numerous temples and theatres. Here were deposited numberless statues, many of them copies or recollections of foreign works, mosaics, and costly vases of every description.

Colossal statue of Antinous, formerly in the Braschi Palace, now in the Lateran Museum at Rome. See No. 347 of the Catalogue.

During his reign, Hadrian had visited the principal parts of his vast empire, conferring benefits wherever he went, and in almost every instance leaving some monument of his generosity behind him. His numerous medals show his progresses :— each grateful place or city being represented upon a distinct coin as a female figure welcoming him. When a town was rebuilt, or a province colonized anew, it was represented as a prostrate female, and the emperor raising her by the hand.

The temple of Jupiter Olympius at Athens was crowded with bronze statues of the emperor Hadrian, each having been contributed by one of the cities that had received benefits from him. They were placed in front of the columns. The enclosure surrounding the temple, to the extent of more than half a mile, was also full of statues. This fulsome repetition of one personage did not originate

with the age of Hadrian. Demetrius Phalereus was honoured by the Athenians with 360 statues, and yet before the same number of days had elapsed they were all broken to pieces. The people of Rome ordered a statue of Marius Gratidianus to be erected in *every street*, and these were overthrown upon the approach of Sylla. Pausanias says that Hadrian dedicated the temple of Jupiter Olympius with an ivory and gold statue of the deity, not inferior in size to a Roman or Rhodian colossus. The Athenians surpassed the votive statues of all other cities in a colossus of the emperor, which was placed between the Temple and the Parthenon. Hadrian also built a temple of Juno and of Jupiter Panhellenius; one of his edifices at Athens was supported by 120 pillars of Phrygian marble, with a portico of the same, and ceilings of alabaster enriched with gold. The side walls were adorned with pictures and statues. He also gave the Athenians a library and gymnasium supported by 100 columns of Libyan marble, which bore his name.

In these works he seems to have emulated the liberality of a private individual named Herodes, a native of Athens, who lived in the reign of the emperor Nerva. This Herodes Atticus became suddenly rich by the discovery of vast treasure, and his chief gratification was to enrich the city of his birth with public buildings and useful works.

Hadrian constructed his own monument—now the castle of St. Angelo—at Rome, and his remains were conveyed to it from the neighbourhood of Baiæ, where he died. The tomb was most probably finished by his successor, Antoninus Pius. It was built of Parian marble, adorned with statues of men and horses, and rose high above the walls of the city. When, in subsequent times, the Goths besieged the city, the statues were torn down from their pedestals and hurled upon the assailants. Many valuable fragments have been discovered at the foot of this structure, among them the famous Barberini Faun, No. 19. The age of the Antonines was also favourable to art, and the series of medals struck in their time exhibits the finest examples of mythic illustrations and historical events of any known period. The coins of Greece struck during the Roman empire are extremely interesting for the subjects they represent—frequently, celebrated statues, and sometimes buildings; but the style of art is so coarse and inferior that only a general idea of what is intended can be obtained. Cameos, in the early period of the Roman empire, were wrought extensively, and some of the best portraits have

been preserved in this manner. Particularly fine specimens are extant in the collections at Paris and Vienna. Cameos and gems are less satisfactory as evidences of the progress of art, because they were mostly done to gratify private caprice or some particular taste. Coins, on the other hand, were the affair of the state, and regarded also in a religious light.

A fine sculpture of the time of the Antonines is in the Louvre, representing Achilles among the daughters of Lycomedes. It is probably in itself a copy from a still better work, but an inferior repetition now at Rome affords the connoisseur an opportunity of judging how the same subject borne down the stream of time loses in spirit, and in the original intention. The Roman copy is the celebrated sarcophagus of the capitol in which the Portland vase was discovered. A cast of this sarcophagus is now in the British Museum.

Fashion, especially in arranging the hair, occupied much of the attention of the Roman ladies. Romans were frequently represented as Greek divinities, and denuded accordingly, but the hair, a never failing distinction, was allowed to remain in the fashion of the day, however extravagant it might be. Julia, the daughter of the Emperor Titus, figures thus as a statue of Venus. Noble Romans and their wives are immortalized as Venus and Mars, some as Juno, and not a few fond mothers and ugly children are perpetuated as Venus and Cupid.

In ornamented sarcophagi of late times, the multitude of subjects corresponds with the overloaded images in Latin poetry. Exuberant architectural ornament answers to a profusion of words, and after the period of Commodus, the sculptor seems to have worked merely from that which had been done by his predecessor, without the least regard to the fountain of all truth—*nature*. Even in the triumphal arches of Septimius Severus, the figures are deficient in life; they are only interesting to the antiquary as minute copies of armour, costume, and military engines. The ideal figures, such as the River gods in the spandrils of the arches, and Victories on the pedestals, are miserably bad. The features are exaggerated, and the outer folds of the drapery strongly marked, without any regard to the moulding of the limbs upon which they ought to rest. In sarcophagi, when the forms are so closely crowded, we often find small figures placed at the feet of larger ones, nay, in the very front of them, and every opening is filled with some secondary device either of figures or emblems. Architectural ornament gradually superseded the human figure, and we find

large niches and fluted columns, dividing the figures even where a connection seems to be intended.

Portion of a Sarcophagus at Naples, representing Prometheus making images of man. Cupid animates the figures with his torch. Mercury, the Fates, Jupiter, Juno, Apollo, Aurora, and the Earth, occupy the background. Specimen of late Grecian art, under Roman influence.

The coins of the late period mark the same decline. Even portraiture upon them loses its force, and the artist seems to have depended more upon the name inscribed, and the ornaments of dress, and emblems, for recognition, than upon any particular character in the features. In many of the coins of this period of the empire we find the dresses and insignia most carefully elaborated, and therefore for purposes of costume, they are invaluable.

The arch of Constantine at Rome, to commemorate his victory over Maxentius, is only the reconstruction of a former arch, built in honour of Trajan. The greater part of the basreliefs refer to the actions of Trajan, and a few figures of Victory, and a frieze showing the conquest of Verona and the fall of Maxentius are all that belong to Constantine's own time. These sculptures are wretched in the extreme, and contrast sadly with the Trajan basreliefs, which are so excellent that Raphael has taken some of his finest compositions from them.

Constantinopolitan Age.

A.D. 330. REMOVAL FROM ROME TO CONSTANTINOPLE, DESTRUCTION OF THE HEATHEN TEMPLES, THEODOSIUS THE GREAT, EMPEROR OF ROME.

When the seat of the empire was removed to Constantinople, few artists remained, and all the finest works went thither also. The

most celebrated statues that had been brought over from Greece, both in bronze and marble, were required to decorate the palaces of the Emperor and his nobility. Much may have perished on the way, but in the wars that ensued during the decline of the empire, all taste or regard for art seems to have been abandoned. The barbarians, during their inroads for plunder, sought only for precious material, bronze and silver statues rarely escaped, but marble works were broken into pieces, or used as mere building material. Statues were often coined into money. When Constantinople was taken by the Latins at the beginning of the 13th century, A.D. 1204, the remains of art appear to have suffered the greatest destruction; Nicetas, an eye-witness, describes the ruthless outrage and wanton destruction of every work of refinement. He records the glorious works of Polycletus, Lysippus, and other great sculptors as perishing on that occasion, but repeated conflagrations in the imperial palaces

Bas-relief of late Roman times, from the Vatican.

had already lessened the number of illustrious works. Even the

Venus of Cnidos, and the ivory statues of Phidias, which had not been allowed to remain on the spot where they had so long been worshipped, perished at Constantinople before the calamities recorded by Nicetas took place. The four bronze horses now at Venice were saved from this destruction. They had been brought from Corinth, and are now attributed, but with little authority, to Lysippus. They are certainly far inferior to the masterpieces of Greece, and do not resemble the horses of that country in general appearance. From this period all collections and encouragement of art seem to have ceased. It was not till after Constantinople was captured by the Turks in the 15th century, when the remaining Greek families were expelled, that a taste for ancient literature arose in the West. These fugitive Greeks carried with them the taste for the ancient Greek language. Ancient manuscripts were sought for in Italy, and relics of statues supposed to illustrate them carefully treasured. From this age—the age when printing was first introduced—art was recognized. Wealthy individuals formed private galleries which were assiduously frequented by a privileged few. Collections of pictures and statues then became necessary adjuncts to the palaces of enlightened rulers. Now they are not only recognized as a means of public instruction, but enjoyed as a very considerable source of popular recreation.

NOTES ON THE PRINCIPAL COLLECTIONS OF ANCIENT SCULPTURE IN EUROPE.

When the Florentine, Poggio Bracciolini, wrote in 1430, he described six statues as all that remained then visible in Rome. He was Apostolic secretary to Pope Martin V., and busied himself especially in collecting ancient MSS., and making records of antiquarian subjects.

The six statues consisted of the *two* colossi, with their horses now on Monte Cavallo, *two* recumbent statues representing the Nile and Tiber, the *fifth* a reclining colossal figure of Ocean, known by the name of Marforio, removed by Sixtus V. to the Capitol (Bunsen, vol. iii., p. 138); the *sixth*, the famous bronze gilt statue of Marcus Aurelius on horseback, which stood at that time near the Lateran palace.

These were all the statues then to be seen in Rome, nor had any one begun to form collections of antiquities in that city, but Bracciolini had himself amassed many curiosities in his own country,

and even sent to Rhodes in order to obtain sculptures of genuine Greek origin; his collection included choice intaglios, gems, and antique coins. Inspired by his enthusiasm, Cosmo di Medici began to form a museum at Florence, which increased afterwards under the auspices of Lorenzo into the far-famed Museum Florentinum.

THE VATICAN MUSEUM

Was founded by Julius II. It is the finest collection of statues in the world. Julius employed the famous Bramante to erect a vast niche surmounted by a gallery called Belvedere, and in front of this he collected in a garden the choicest statues extant in his day. These were the Nile and Tiber already described, a sarcophagus with the fable of Meleager, the famous Torso of Hercules (No. 67), and the celebrated group of Laocoon, which was kept in a separate alcove. To these his successor, Leo X., added the famous statue of the Mercury (No. 316), and the Apollo. The reclining Ariadne at that time adorned a fountain in the adjacent corridor.

Towards the end of the last century, Clement XIV. (Ganganelli), and Pius VI. (Braschi), formed the magnificent galleries in the Vatican, which bear their conjoined names in the Museo Pio Clementino. Many purchases were made from the collection of the Villa Negroni, previously Montalto, formed by Sixtus V., and from a series of excavations carried on among the ruins of Hadrian's Villa and elsewhere, by an energetic Scotchman named Gavin Hamilton. At the treaty of Tolentino in 1797 all the most celebrated works of art were removed to Paris, but in 1816 they were, with the exception of the colossal Melpomene, the statue of Augustus in the toga, the Velletri Minerva, and the Tiber, restored to the Vatican. Pius VII. added a long gallery of sculpture, which bears his name, Chiaramonti; a magnificent hall erected by the same Pontiff was opened in 1821, under the name of the Braccio Nuovo. It contains the beautiful Minerva Medica (No. 18), the Nile, already described, the standing Demosthenes (No. 321), the Faun of Praxiteles (No. 10), and the Little Ganymede of Phaidimos (No. 227).

THE CAPITOL MUSEUM,

The second collection of importance in Rome, was founded by Innocent X., continued by Clement XII., and considerably increased by Benedict XIV., and Clement XIII. Several of its figures were removed from the Vatican, and some of the choicest specimens from the Villa Ludovisi.

A few of the sculptures have been detained in Paris since 1816, among them the Nereid Sarcophagus (No. 140), and the Muses (No. 133).

THE FARNESE COLLECTION,

Founded by Paul III., became the property of the King of Naples upon the death of the Duke of Parma in 1786, and has been entirely transferred to Naples, where it is incorporated in the Museo Borbonico.

The principal Farnese treasures were the colossal Hercules, the so-called Flora, Dirce tied to the Bull, torso of Bacchus, and a statue of Antinous.

VILLA BORGHESE.

The collection of the Villa Borghese was sold by Prince Camillo Borghese in 1806 to his brother-in-law, Napoleon, and transported in 1808, entire, to Paris, where it is now incorporated with the other antiques of the Louvre. Since that time another rich collection has been formed at Rome to replace it.

VILLA ALBANI

Contains rich treasures, that formed the basis of Winckelmann's studies. A few of these passed to Munich, Paris, and Dresden. All the principal antiques will be found engraved in the "Monumenti inediti" of Winckelmann.

VILLA LUDOVISI

Still retains some very superior works of art found principally in the gardens of Sallust; they consist of the Mars, Orestes and Electra, or Penelope and Telemachus, and the group of Pætus and Arria, Pan teaching the young Olympus, together with two heads of Juno—one of them colossal—the other of an early style of art.

VILLA MEDICI

Formerly contained the celebrated statues now in the Florence gallery (see Florence).

PALAZZO SPADA

Possesses some very fine bas-reliefs, published also by Winckelmann

and Dr. Emil Braun. The most important are Bellerophon and Pegasus, Paris and Helen, Pasiphae, Death of Archemorus, Meleager leaning on his spear. Also a very interesting sitting statue, regarded by Visconti as Aristotle. Part of the name is inscribed.

VILLA MONTALTO,

Founded by the Pope Sixtus V., contained many fine works. Among them the statues of Menander and Posidippus. The villa was afterwards called Negroni, and now Massimi. Most of the sculptures passed to the Museo Pio Clementino.

NAPLES.

MUSEO BORBONICO.

Naples is rich in antique works of every description. The most important source is the excavations carried on at Pompeii and Herculaneum, and discoveries continually made at Nola and Canosa. The Farnese collection already adverted to, and the sculptures forming the Museo Borgia, consisting of specimens found especially at Velletri, greatly contribute to the importance of the Studij as a resort for the learned.

FLORENCE.

GALERIA IMPERIALE IN THE UFFIZII

Contains several antiquities of great importance. The chief statues were in the Villa Medici at Rome until 1680 and 1775, when they were transported to Florence by the Grand Dukes, Cosmo III. and Peter Leopold. The principal statues are the Venus, the Apollino, Wrestlers, the series of Niobe, and the fine vase with the sacrifice of Iphigenia.

PISA.

THE CAMPO SANTO

Cloisters are adorned with a most splendid and interesting collection of sepulchral monuments, many of them are Sarcophagi

of Roman times, with fables of the Pagan religion sculptured upon their sides, and from this source the illustrious sculptors Niccolo and Andrea Pisano, from A.D. 1200 to 1330, derived much of their inspiration. The front of a large Sarcophagus and a Bacchic Vase may be seen in this collection, Nos. 118 and 356.

FRANCE.

THE LOUVRE

Contains a rich collection of ancient sculpture founded by Francis I. He employed Primaticcio, a pupil of Giulio Romano, to visit Italy for the express purpose of purchasing antique statues. One hundred and eighty-four statues and numerous busts were acquired in this manner, and collected at Fontainebleau, which then became, in the words of Vasari, a second Rome. The celebrated Diana, No. 261, has been in France ever since this period. Henry IV. greatly increased the collection, and Richelieu and Montmorency procured many fine remains from Italy; some of which were deposited in the Château at Ecouen. Louis XIV. assembled the finest works of art at Versailles; and in 1796 the Louvre was destined to comprise the most celebrated antiques from all parts of Italy. The Borghese collection was transferred to Paris in 1808, but in 1816 nearly all the chef d'œuvres of Italy were restored. A few only remained from the Vatican, Capitol, and Villa Albani. The Count Choiseul and MM. Laborde and Texier have since contributed materially to increase the collection, various sculptures brought from Assos, Pergamos, and Magnesia, in the Meander, have been added to it. The most recent acquisition made is the series of Assyrian works of art procured by the zeal and enterprise of MM. Botta, Flandin, Mohl, and De Saulcy.

The chief private collections in France are those of the Duc de Blacas, Count Pourtalès, and Baron Bougnot.

ENGLAND.

Is rich in works of art. Private collections contain very fine specimens, chiefly through the energy of Gavin Hamilton, Brown, and Byres. Woburn Abbey, Marbury Hall, Ince Blundell, Petworth, Wilton House, Deepdene, and Lansdowne House, are

among the richest with respect to these antiquities. The Arundel collection at Oxford, formed by the Earl of Arundel (1634), contained when entire 37 statues, 128 busts, and 250 inscribed marbles, exclusive of sarcophagi, altars, fragments, and gems.

THE BRITISH MUSEUM

Is the most recent of national collections of sculpture, and, in many respects, the most important of all.

Mr. Gavin Hamilton, a Scotch artist of considerable learning and ability, resident at Rome, in 1770, proposed to the Papal government to undertake excavations among the well-known ruins of former grandeur, and to share the results with them. An arrangement was thus entered upon. The antiquities were to be divided into four shares. The first to go to the Pope, the second to his ministers of state, the third to the possessor of the soil, and the fourth to the adventurer. By this means, the Popes Clement XIV. and Pius VI. acquired their rich treasures, which induced them to commence the celebrated Vatican Gallery, called the Museo Pio Clementino. A portion of these discoveries found their way to Great Britain, and were purchased by several private gentlemen, but principally by Mr. Townley.

Mr. Charles Townley, whose taste and accomplishments enabled him to appreciate the refinements and excellences of art, spared no pains or expense to procure the choicest specimens. He spent a considerable time in Rome, and devoted himself to watch the excavations, and finally deposited his rich collection at his residence in Park Street, Westminster. The most profitable excavations were made on the site of Hadrian's Villa at Tivoli (see page 14), at the ancient Gabii, Tor Columbaro, Albano, Velletri, and Ostia. Mr. Jenkins, the English banker at Rome, also materially assisted Gavin Hamilton.

On the death of Mr. Townley, in 1805, his collection of ancient marbles and terra-cottas was purchased by the nation for the sum of £20,000, and an additional edifice was built at the British Museum for their reception. It was opened to the public in 1808. Among the treasures thus acquired were the famous Dione (No. 3), a repetition of the Discobolus (No. 4), and also of Cupid bending his bow (No. 191).

The most important acquisition ever made of ancient sculpture took place in 1816, when England became possessed of the original marbles from the Parthenon, executed by the best artists of the finest period of Greek art. Nothing has ever since equalled them,

and their shattered condition is on that account the more deeply to be lamented.

The Phigaleian, Lycian, Halicarnassian, and Assyrian marbles have been successively added, and their superior importance over all the bassi rilievi of Italy and other collections consists in the fact that the history of the buildings to which they belonged, and in which they had remained, is well known; consequently, we are in possession of information respecting the period at which they were produced, and the artists who executed them. In Italy, on the contrary, detached fragments of Greek art are frequently discovered, but having been transported from some other country, all clue to their original connection is lost. Even in Hadrian's Villa everything is uncertain, from the fact that that Emperor is known to have delighted in copies, and to have had great numbers made when he was unable to transport the originals to his own halls.

THE ROYAL ACADEMY OF ARTS IN TRAFALGAR SQUARE.

Possesses a collection of the finest casts ever executed from the antique statues in Italy. Before the French conveyed the ancient marbles from Rome, a series of casts were taken with the utmost skill and precision from the originals, in order to supply their places on the pedestals of their prototypes. When the marbles were restored to Italy, the Sovereign Pontiff, in acknowledgment of the part undertaken by this country, presented the casts to the Prince Regent, by whom they were bestowed upon the Royal Academy.

MUNICH.

THE GLYPTOTHEK OR SCULPTURE GALLERY

At Munich consists principally of statues and reliefs purchased from the Villa Albani, and the Barberini, Roudanini and Braschi palaces. The Sleeping Faun, Ilioneus, Venus of Cnidos, and Alexander the Great, also the busts of Minerva, Medusa, and Laughing Faun, are among the principal treasures. The Ægina statues are second in importance only to the Parthenon marbles now in the British Museum, and were purchased by the ex-king in 1812.

BERLIN.

Contains few objects of especial celebrity. The bronze youth supplicating (No. 232), and the great Antinous (No. 314), are among the principal. The greater part came from Sans Souci and Potsdam,

and were made up by Cavaceppi. The so-called family of Lycomedes, bequeathed by Cardinal Polignac, are in reality figures of the Muses converted by the restorer; but fortunately, at the suggestion of Levezow, the greater part have been made to resume their original appearance. The Polymnia (No. 50) is especially fine. No. 49 remains unaltered.

DRESDEN.

Contains two interesting statues of Minerva (Nos. 54 and 48), the base of a large candelabrum of elaborate workmanship, and many statues restored by Cavaceppi. A few figures from the first excavations at Herculaneum, and others from the Villa Albani. See p. 17 of description of Pompeian Court.

VIENNA.

Has few ancient works of importance in marble, with the exception of the torso of an Amazon, and the celebrated Fugger Sarcophagus (No. 58), found at Laconia. The collection of gems is the finest in existence. They have been ably illustrated by the Abbé Eckhel.

MADRID.

Possesses two ancient works of interest; one, the Young Faun carrying a goat, and the other a group of two figures, called Antinous and his Genius; both of which belonged to Christina, Queen of Sweden. The nine Muses, which were her property also, are for the most part modern.

LIST OF PRINCIPAL ILLUSTRATED WORKS ON SCULPTURE AND SERVICEABLE DESCRIPTIONS REFERRED TO IN THE CATALOGUES.

ADMIRANDA Romanorum Antiquitatum, a P. S. Bartolo incisa, Notis Bellorii Illustrata, fol., Romæ, 1693.
Very spirited etchings of bas-reliefs and paintings in the usual bold style of Santi Bartoli, who was a pupil of Nicolas Poussin.

Ancient Marbles in the British Museum, 4to., London, 1812-45.
Excellently engraved plates from the truly artistic designs of Corbould.

Ancient Terra-cottas in the British Museum, 4to., London, 1810.

Annales du Musée, 17 vols., 8vo., Paris, 1801-9.

Annali dell' Instituto di Corrispondenza Archeologica di Roma, 8vo text, and large Atlas of Plates, 1829-54.

A valuable series of outline engravings, a few slightly shaded, of every new monument worthy of record, or admitting a fresh interpretation.

Antichita di Ercolano esposte, Pitture antiche d'Ercolano, 9 vols. Napoli, fol., 1757.

An admirable series of highly finished engravings, from both pictures and bronzes, worthy of note for their artistic freedom and faithfulness to the originals, a great contrast to the plates in the Museo Borbonico.

Bartoli, P. S., Gli Antichi Sepolcri Romani, sm. fol., Rom., 1704.

Becker, Augusteum des Monumens Antiques a Dresden, 3 vols., sq. fol., Leipsig, 1804-11.

Hard shaded plates, failing to express the style of the originals.

Bellori, Veterés Arcus Augustorum, fol., Romæ, 1690.

Bellorius, Colonna Trajana, oblong fol., Roma, 1690.

Blewitt's Handbook to Naples, Murray, 8vo., 1853.

Bouillon, Musée des Antiques, 3 vols., fol., Paris.

By far the finest work that has ever appeared upon ancient sculpture. An excellent draughtsman has transferred his taste and skill upon the copper itself. Bouillon engraved all the plates of statues with his own hand, and has rendered with the most scrupulous exactness not only the forms but every perceptible variety of surface upon the sculpture. His points of view are, for the most part, admirably chosen. How far his talent suffered through other engravers may be seen in the plates of the Musée Français.

Braun, E., Antike Marmorwerke, fol., Leipzig, 1843.

Braun, E., Zwölf Basreliefs Griechischer erfindung aus Palazzo Spada, Capitol und Villa Albani, fol., Rom., 1845.

Gracefully shaded large plates, which well exhibit the character of relief in these interesting sculptures.

Braun, E., Vorschule der Kunst Mythologie, Gotha, 1854.

Brönsted, Voyages dans la Grèce, 2 vols., 4to., Paris, 1826-30.

Bronzi di Ercolano, Busti, Napoli, fol., 1767.

Bronzi di Ercolano, Statue, Napoli, fol., 1771.

Bunsen, Beschreibung der Stadt Rom., 5 vols., 8vo., Stuttgart, 1830-42.

An invaluable work for information in every department, written in German. The antiquarian part chiefly by Gerhard and Platner.

Causeus, Museum Romanum, vol. i., Divinités, fol., Romæ, 1746.

Cavaceppi, Raccolta d'Antiche Statue, 3 vols., fol., Roma, 1768-72.

Clarac, Musée de Sculpt. Paris, 8vo texte, 4to Atlas, 1826-51.

A very useful series of outlines of the Louvre sculptures and nearly all the statues extant, classed according to names of divinities and heroes. Foreign bas-reliefs are totally wanting.

Clarac, Venus de Milo, et sur la Statue du Germanicus, 4to., Paris, 1821.

Dela Chause (Causeus).

Denkmäler, der Alten Kunst, von Oesterley, oblong fol., Gottingen, 1832-54.

A most useful series of small outlines of the principal ancient monuments. The best for ready reference.

Desgodetz, Edifices Antiques de Rome, folio, Paris, 1682.

Dilettanti Society's Specimens of Antient Sculpture, 2 vols., fol., London, 1809-35.

Profusely shaded drawings of sculpture in England only. Very important.

EASTLAKE, Literature of the Fine Arts, 8vo., London, 1848.
FABRETTI, de Columna Trajani, fol., Rom., 1683.
FAU, Anatomy for Artists, by Knox, Bailliere, Lond., 8vo., 1849.
The text, by Dr. R. Knox, contains many valuable criticisms upon antique statues, which, not being merely anatomical, may be read by every one.
FLAXMAN'S Lectures, 8vo., Lond., 1838.
Galleria Giustiniana, 2 vols, fol., Roma, 1631.
GERHARD, Antike Bildwerke, fol., Munich, Stutgard and Tubingen, text, 4to., Munich, 1820.
Highly valuable plates of monuments in pure outline.
GERHARD, Archäologische Zeitung, 4to, Berlin, 1843-48.
A valuable record of new discoveries and opinions. The plates, for the most part in outline, are remarkably excellent.
GERHARD and PANOFKA, Neapels Antike Bildwerke, Stutgardt and Tubingen, 8vo., 1828.
GRUNER'S Specimens of Ornamental Art, with Descriptions by Emil Braun, large folio, London, 1850.
Very important for the artistic accuracy and completeness both of form and colour with which everything is rendered.
GUATTANI, Monumenti Antichi inediti, 6 vols., 4to., Roma, 1784.
HIRT, Bilderbuch für Mythologie, Archäologie, und Kunst, 4to., Berlin, 1805.
HOPE, Costume of the Ancients, 2 vols., 8vo., London, 1841.
INGHIRAMI, F., Monumenti Etruschi o di Etruscho nome, 4to., Badia di Fiesole, 1820-4.
LAMBERTI, Sculture della Villa Borghese, 2 vols, 8vo., Roma, 1796.
*Le Musée Français, 4 vols., fol., Paris, 1803-9.
Large elaborate plates from excellent drawings, impaired by the engravers.
Le Musée Royal, par Henri Laurent, 2 vols., fol., Paris, 1816-8.
Shaded figures in a better style than the preceding.
LE PLAT, Receuil des Marbres Antiques qui se trouvent dans la Galerie du Roy de Pologne à Dresden, fol., 1 vol., 1733.
LEVEZOW, über den Antinous in den Kunst, 4to., Berlin, 1808.
Lucerne ed i Candelabri d'Ercolano, Napoli, fol., 1792.
LYON'S Ægina Marbles, long fol., Liverpool.
Badly executed outlines.
MAFFEI, Museum Veronese cui Taurinienses et Vindobonenses adjungitur, fol., Veronæ, 1749.
MAFFEI, Raccolta di Statue Antiche e Moderne, fol., Roma, 1704.
Serviceable for reference, but engraved without any regard to style.
Marmora Oxoniensia, sm. fol., Oxon., 1676.
MAZOIS, Les Ruines de Pompeii, fol., 2 vols., Paris, 1812.
MICALI, Monumenti inediti, fol. atlas, with 8vo. vol., Firenze, 1844.
MILLIN, Galerie Mythologique, 2 vols., 8vo., Paris, 1811.
A series of small outlines, chiefly copied from other publications, important as very generally referred to. A new edition, by Guigniaut, 1850, has appeared, but the figures of reference are altered, and I conceive it more acceptable to retain the old.

* The plates in the Musée Français, Musée Royal, and Wicar's Galerie de Florence are unfortunately not numbered, but the numbers of volumes have been carefully marked as they are bound in the British Museum Reading-room copy. The antique sculpture of the Musée Français is all collected in the last volume.

MILLIN, Monumens Antiques inédits, 2 vols., 4to, Paris, 1802.

MILLINGEN, Ancient Unedited Monuments, 4to, Lond., 1822.
Valuable especially for the style of illustration and sound system of explanation.

MONGEZ, Iconographie Romaine (a continuation of Visconti, whose work terminates with the period of the Republic).

MORI, Ricordi di Napoli, 8vo, 1843.

MÜLLER, C. O., Athenian Monuments, Hinterlassenen Papieren, von Adolf Scholl, Frankfurt, 1843.

MÜLLER, C. O., Archäologie der Kunst, edited by Welcker, 8vo, Breslau, 1848.
A highly important manual of antiquarian subjects and information. German text only.

MURRAY'S Handbook to Rome, 1853.
Highly valuable; both this and the Naples handbook contain a fund of information on all matters.

MURRAY'S Handbook to Greece, 8vo, 1854.
The Athenian portion written by Mr. F. C. Penrose.

Museo Borbonico, 15 vols., 4to., Napoli, 1824-53.
A series of small, slightly shaded outlines, from pictures, statues, and bronzes; text of little service, and the subjects chosen without discrimination; valuable only for reference as an authorised series. A surprising contrast to the magnificent work, "Antichità di Ercolano," mentioned above.

Museo Capitolino da Ferdo. Mori, 4to., Roma, 1806.

Museo Pio Clementino. (See Visconti.)

Museum Capitolinum, by Bottari and Foggini, 4 vols., fol., Romæ, 1741-82.
Carefully shaded engravings, and vigorously drawn, but the restorations not attended to.

Museum Florentinum, by Gori, Statues, 2 vols., fol., Florence, 1734.

Museum of Classical Antiquities, Edited by E. Falkener, Lond., 1852.
Containing valuable articles, by W. Lloyd, upon Polygnotos, Ch. Newton, upon collections of Ancient Art, E. Falkener, upon a Pompeian house, J. Hittorf, on the Polychromy of Greek Architecture, and G. Scharf, jun., upon Ancient Athenian Sculptures and the Polychromy of Sculpture.

PANOFKA, Terra-cotten des Museums zu Berlin, 4to, Berlin, 1841.

PENROSE, Principles of Athenian Architecture, published by the Society of Dilettanti, folio, London, 1851.

Picturæ Antiquæ, Criptarum Romanorum et Sepulcri Nasonum, fol., Romæ, 1750.

PISTOLESI, Il Vaticano, 8 vols., fol., Roma, 1829-38.
A very important series of lightly shaded outlines, of every variety of works of art; for the most part accurately drawn; the text of no antiquarian use whatever.

Pompeii, by A. T. Malkin, 2 vols., 8vo., 1831, published in the library of Entertaining Knowledge.

PONCE, Collection des Tableaux, &c. Trouvées à Rome dans les Thermes de Titus, fol., Paris, 1819.
Carefully engraved plates, the borders surrounding the larger composition, entirely made up.

PITTURE (see Antichita di Ercolano).

RAOUL ROCHETTE, Choix de Peintures de Pompeii, fol. (in progress), Paris, 1844-6.

A series of beautiful fac-similes of the paintings printed in full colours.

RAOUL ROCHETTE, Monumens inédits d'Antiquité, fol., Paris, 1833.

RAOUL ROCHETTE, Venus de Milo.

Revue Archéologique.

STUART'S Antiquities of Athens, edited by William Kinnaird, 4 vols., sm. fol., London, 1825.

Very valuable, containing much additional matter from recent discoveries, and with important information by Cockerell, Donaldson, and others.

THIERSCH, Über die Epochen der Bildenden Kunst, 8vo, München, 1829.

VAUX, Handbook to the Antiquities of the British Museum, 8vo., London, 1851.

Very useful as containing in one portable volume the most recent information with a series of bold and accurate woodcuts.

VISCONTI, Monumenti Gabini, 1797.

VISCONTI, Museo Pio Clementino, &c., 12 vols., 8vo., Milan, 1818.

Containing all the works of Visconti, except Monumenti Gabini, in simple outline. The large work from which this has been copied contains less information in text, and the plates, although very highly shaded, are of no service in expressing style or character.

VISCONTI, Notice des Statues du Musée Napoléon, 12mo., Paris, 1811.

WAAGEN, Treasures of Art in Great Britain, 3 vols., 8vo, 1854.

WELCKER, Alte Denkmäler, 3 vols., 8vo., Göttingen, 1849-51.

WELCKER, Zeitschrift der Alten Kunst, 8vo., Göttingen, 1817.

WICAR, Galerie de Florence, fol., Paris, 1789-1807.

Elaborately shaded engravings, in which style and character have been totally neglected. The text is neither serviceable to the artist nor the antiquary.

WINCKELMANN, Monumenti inediti, 2 vols., fol., Roma, 1767.

Notwithstanding the miserable style of the engravings, this work is especially valuable as a series often referred to, and the text worthy of regard, as produced by an antiquary who was the first to combat long-established prejudices and to place archæology as a science upon a firm basis.

WINCKELMANN, Sämliche Werke von Eiselin.

ZAHN, large folio, 2 vols., Berlin, 1828-9.

A very large work, with ornaments and pictures same size as the originals, beautifully coloured.

ZANETTI, Statues di S. Marco, 2 vols., fol., in Venezia, 1740.

ZANNONI, Reale Galleria di Firenze Illustrata, Seria IV., Statue e Bronzi, 3 vol. 8vo., Firenze, 1817.

A series of tame outlines not well selected.

ZOEGA, Bassi-rilievi Antichi di Roma, 2 vols., 4to., Roma, 1808.

Admirable outline engravings, by Piroli, and very sound criticism in text.

ZOEGA, Abhandlungen, von Welcker, 8vo., Göttingen, 1817.

ROMAN COURT CATALOGUE.

218. MODEL OF THE FORUM OF ROME.

Exhibiting the Capitoline Hill, the Ruins of the Temples of Saturn, Vespasian and Concord at its base; the arch of Septimius Severus, the column of Phocas, the Mamertine prisons, traces of the Basilica Julia, the Temple of Antoninus and Faustina, Church of S. Cosmo and Damian, the Temple of Peace, the Church of S.S. Francesco, Temple of Venus and Rome, the Coliseum, Arch of Constantine, Meta Sudans, Via Sacra, Arch of Titus, Palatine Hill, and three columns of the Comitium.

221. FAUN (SATYR), WITH RIGHT ARM RAISED.

Small life Statue. From DRESDEN.

Very like the one in the British Museum. A slender and noble form.

Restored by Rauch.

Engraved in Becker, Augusteum, No. 25; Le Plat, No. 16.

222. STATUE OF DRUSUS.

Greek Marble, life-size. From NAPLES. Found at Pompeii, with a statue of Livia, No. 273.

The flesh of the body somewhat hard in treatment. It greatly resembles the style of the Germanicus, No. 312.

Red colour still remains on the drapery of the original. Two statues of Tiberius and Germanicus, of Luna marble and heroic size, very similar to this and greatly resembling each other, were found at Gabii (see Mon. Gab. Nos. 5 and 7). Compare the arrangement of drapery in this portrait statue with that of the Youth, in No. 85.

Engraved in Mus. Bor. iii. 38; Comp. Visconti, Icon. Rom. 3, p. 24; H. B. p. 162, says Carrara marble instead of Greek.

Dimensions: Height, 6′· 3″·3·

223. YOUNG FAUN (SATYR), CARRYING A GOAT.

From MADRID. Discovered in Rome near the Church of Sta. Maria in Vallicella (S. Bartoli, Memorie, No. 68, 69, p. 315).

The trunk of tree at his side is very roughly carved, the *syrinx*, or shepherd's pipe, hanging on it, being merely, as sculptors would say, blocked in. His flourishing crown of fir is too like the hair; but I found, upon examining the beautiful cast in the Royal Academy (see page 25), that all that portion of crown seen in front remains as unfinished as the stem and syrinx just described, and that those effects which any thoughtful person would at once condemn, are solely attributable to modern plasterers and modellers.

Restorations: Both arms from shoulders, the pedum, and also left leg, from below knee to middle of the foot. The restorations were made by Ercole Ferrata.

Engraved in Maffei, tav. 122; Clarac, Musée, pl. 726 E, No. 1671 H.

Dimensions: Height, 4′· 6″· 0·

224. DRAPED VENUS (APHRODITÊ) AND CUPID (ERÔS).

Group, life-size, in Parian Marble. From the LOUVRE. Formerly in the Château de Richelieu.

The head and bust of the goddess are antique, but have been appropriated to this group. The peculiarity here is that Venus is draped, reminding one of the story told of Praxiteles having made two statues of Venus, one draped, the other naked. The name of Praxiteles is inscribed upon the original plinth, but it can only be regarded as an addition of a subsequent period to the execution of the figure. The group was originally a portrait of Roman personages.

Restorations: The nose, chin, and right fore-arm of Venus, and right arm and left hand of Cupid.

Engraved in Bouillon, vol. iii. pl. 6, No. 7; Cl. Cat. p. 85, No. 185; Clarac, Musée, pl. 341, No. 1291.

Dimensions: Height, 5′· 9″· 2·

225. YOUNG HERCULES (HÊRAKLÊS).

Small Statue of Parian Marble. From the LOUVRE.

Hercules a follower of Bacchus. Small standing figure crowned with vine, holding club downwards in his left hand. Remarkable for the freshness of its preservation. The work of a refined artist, firm and correct in execution, and full of animation; belonging to the best period of art.

Restorations: Both arms from above elbow, the right leg from above the knee-pan, and left leg.

Engraved in Bouillon, vol. iii. pl. 16, No. 4; Cl. Cat. p. 191, No. 485; Clarac, Musée, pl. 276, No. 1640.

Dimensions: Height, 4′· 5″· 3·

226. VENUS (APHRODITÊ) OF THE CAPITOL.

Statue, life-size, of Parian Marble. From the CAPITOL, in ROME. Found in a house in the Suburra. The only restorations are the nose and some of the fingers.

Flaxman (p. 25) says: "An example of more dignified and less insinuating beauty than the Venus de' Medici, certainly a copy from one of the three enumerated by Pliny among the works of Praxiteles." "The Venus is beautifully displayed; there is a purity about the general form more elevated to me than the one of Florence. The limbs are all thicker and less soft; the surface is pale and unpolished; even the extremities are quite unbroken, excepting two or three fingers that have been supplied in terra-cotta. The general style and turn of the head seems much more consistent with the rest of the figure than in the Medicean Venus. The hair only seems too bulky and heavy for the head. The turn of wrist and expression of the feet, as well as the uninjured neck, deserve especial attention" (MS. Journal, Rome, April 25, 1844).

A statue preferred by many to the Venus in the Medici collection, No. 198. It is hardly necessary to observe that the sentiment is perfectly different.

Notwithstanding the elegance of the forms, there is a coldness about the figure suitable rather to Diana than to Venus, and this opinion is also favoured by the peculiar arrangement of the hair, which closely resembles that of her brother Apollo in numerous statues. The goddess is just prepared to enter the bath, which is indicated by the drapery laid upon the vase, and under the same circumstances as when she was seen inadvertently by Actæon.

Engraved in Bouillon, vol. i. pl. 10; Mus. Capit. vol. iii. tav. 19; Bunsen, vol. iii. p. 252; Mori, vol. ii., Sala Grande, tav. 25. Musée Français.
Dimensions: Height, 6′· 0″· 2·

227. GANYMEDES.

Life-size, of Greek Marble. From the VATICAN. Found at Ostia, in 1805.

The statue when discovered was still in its original niche, ornamented with mosaic, where it served as a fountain; a channel for the passage of the water was made in the trunk, and communicated with the original pitcher to which it was attached, so that the water flowed through that aperture. Inscribed on the tree-stem ΦΑΙΔΙΜΟΣ.

Restorations: The fore-arms, hands, and vase.
Engraved in Visconti, vol. viii. tav. 11; Clarac, Musée, pl. 407, No. 703; Pistolesi, vol. iv. tav. 13; Bunsen. vol. ii. part 2, p. 103.
Dimensions: Height, 4′· 1″· 7′

228. VENUS GENITRIX.

Statue, life-size, of Parian Marble. From the LOUVRE. Previously in the gardens at Versailles.

This Venus is represented on imperial Roman coins with the inscription VENVS GENITRIX—see Sabina medals — because the Romans regarded her as the mother of their ancestors. The original of this statue has the ears bored for earrings. She holds the apple of Paris in her hand, and this also is seen on the medals. She is habited in thin and close-fitting tunic, which displays the contour of her limbs to great advantage; but the style of workmanship is hard, and wanting in sentiment, evidently copied from a superior original. Flaxman considered the original of this figure to have been the draped Venus of Cos, which the inhabitants purchased from Praxiteles (p. 91). A similar statue also from the Farnese Palace, now at Naples (Mus. Bor. vol. xiv. tav. 23). Another also at Holkham, restored with a vase in her left hand (Clarac, Musée, pl. 594, No. 1449 A).

Engraved in Bouillon, vol. i. pl. 12; Gal. Nap. No. 57; Cl. Cat. p. 23, No. 46; Clarac, Musée, pl. 339, No. 1449; Compare a V. Genitrix at Florence, Gal. di Fir. vol. i. pl. 10, and a graceful V. Sabina in the Vatican, Mus. Pio Clem. vol. iii. tav. 8. Musée Français.
Dimensions: Height, 5′· 4″· 7.

229. GIRL, CALLED JULIA, DAUGHTER OF AUGUSTUS.

Statue, life-size, of Pentelic Marble. From the LOUVRE.

Portrait of a Roman girl of the early period of the Empire, as the hair is arranged according to the fashion then prevailing. Attitude graceful and draperies well adjusted and executed.

Engraved in Cl. Cat. No 481; Clarac, Musée, pl. 300, No. 2265. Musée Français. See Portrait Gallery, No. 95.

Dimensions: Height, 4′· 5″ 9·

230. PORTRAIT OF A MUSICIAN.

FEMALE PERFORMER ON THE LYRE.

Statue. From the LOUVRE.

The style of hair indicates this statue to be of the period of Trajan or Hadrian, the form of the lyre is elaborated, and not characteristic of purer times. She holds the *plectrum* in her right hand.

Restorations: Entire of left arm and most of lyre, right fore-arm and hand, several portions of drapery.

Engraved in Clarac, Musee, pl. 310, No. 2221; Clarac, Cat. p. 134, No. 314.

Dimensions: Height,

231. SMALL FEMALE FIGURE ATTIRED LIKE A VICTORY (NIKÈ).

Right hand raised, the left holds a wreath; the hair gathered in a large knot behind; a band descends across the body from the right shoulder. Very poor work; drapery common.

232. YOUTH INVOKING THE GODS—SUPPLICANT.

Bronze Statue, small life-size. From BERLIN.

Found in the Tiber, and presented by Clement XI. to Prince Eugene of Savoy. It was afterwards possessed by Prince Lichtenstein, who sold it to Frederick II. for ten thousand crowns. Some authorities say that it was found at Herculaneum previous to the discovery of the city; but this is unlikely, as everything in the latter place lay seventy feet below the modern surface of the soil, and was only to be approached by deep shafts for wells. Entirely naked, according to the custom of the gymnasts. He appears to be invoking success, perhaps before the games begin; there is much expression in the face. It is an interesting subject for comparison with the bronze boy of the Capitol, No. 247.

Restorations: Part of right arm and hand.

Engraved in Bouillon, vol. ii. pl. 19; Berlin Cat. No. 140, p. 13; Clarac, Musée, pl. 777, No. 1942; Mus. Nap. No. 237. Musée Français.

Dimensions: Height, 4′· 2″· 4·

233. MARINE VENUS AND CUPID.

From the LOUVRE.

Very like the Capitol Venus, No. 226, Cupid at her left standing on a Dolphin, and looking up pertly. He holds the dolphin's tail in his left hand.

Engraved in Villa Borghese, St. 5, No. 9 ; Cl. Cat. No. 174 ; Clarac, Musée, pl. 344, No. 1398.

Dimensions : Height, 6′· 0″· 7·

234. CAMILLUS.

A Bronze Statue. From the CAPITOL, at ROME.

Camillus, or boy attendant at sacrifices. Compare a similar bronze figure in Mus. Bor. vol. vi. tav. 8 ; and another with bronze extremities in Clarac, Musée, pl. 278, No. 1913 ; and Cl. Cat. No. 739. Eyeballs indicated by lines.

Engraved in Mus. Capit. ; Mori ; Maffei, tav. 24 ; Bunsen, vol. iii. p. 214.

Dimensions : Height, 4′· 7″· 6·

235. LARGE FEMALE FIGURE, CALLED MNĒMOSYNĒ.

From BERLIN.

Evidently the portrait of a Roman Lady. A broad band or kerchief passes over the upper part of her head, the drapery lies elegantly on the right shoulder, and is very well arranged ; the execution of it is, notwithstanding, coarsely executed. The figure stands on a circular base, much corroded.

Engraved in Clarac, Musée, pl. 540, No. 973D.

236. VENUS (APHRODITĒ), WITH A FRONTLET ON HEAD, AND ARMLET.

From FLORENCE.

With the left hand she holds the drapery which envelopes the lower part of her figure, the right is raised to the hair, a bracelet on the right arm, and remains of red and gold are to be seen on the frontlet. A much admired statue, and, in the opinion of many, it ranks next to the Venus de' Medici.

Engraved in Gori, Mus. Flor. Statue, tav. 30 ; Florence Guide, p. 151 ; Meyer, Geschichte der Kunst, taf. 11, e. ; Wicar, Galerie de Florence, vol. i.

237. VENUS (APHRODITĒ) VICTRIX.

Statue, heroic size, of Greek Marble of Mount Hymettus.
From the LOUVRE. Called VENUS OF ARLES.

This statue was found at Arles, in Provence, in 1651, and remained long at Versailles. The execution of the entire figure is admirable, the drapery excellent ; but there is a deficiency in the general appearance when viewed as a whole. This Venus, so called from the place where she was discovered, is clothed only in the lower half of the figure ; her head, rarely so well preserved, and of extraordinary beauty, is bound by a delicate band, which adds materially to the elegance. She is holding the apple of Paris in her right hand, and the handle of a mirror in the other. The town of Arles was a Roman colony, Municipium Arelatense, and therefore it would be natural to find the statue of the goddess from whom their founder was said to have sprung.

Engraved in Bouillon, pl. 13 ; Cl. Cat. p. 123, No. 282 ; Clarac, Musée, pl. 342, No. 1307 ; Mus. Nap. No. 138. Musée Français.

Dimensions : Height, 6′· 5″· 5·

238. VENUS (APHRODITĒ)—CALLIPYGOS (Καλλιπυγος).

Statue, life-size, of Greek Marble. From NAPLES. Formerly in the Farnese Collection at Rome. Found in the ruins of the Golden House of Nero.

Winckelmann places this statue in the second order of excellence. "The

drapery is close, the folds are small, and at the lower part fall in particularly straight lines, like those in Rome, from the small temple of Minerva. The feet are beautifully pronounced; the knee-joint and adjacent parts slight and flat; the crease at the bend of the right arm long and sharp. The face approaches the L. da Vinci character, but the head and left arm are modern, restored by a Roman sculptor" (MS. Journal, Naples, April 20, 1844).

Restorations: The head, neck, and naked part of breast; right leg, right hand from wrist, left arm, and portion of drapery raised by that hand.

Engraved in Mus. Bor. No. 288; Clarac, pl. 611, No. 1352; Neapels, p. 119, No. 429; H. B. p. 171; Piranesi, tav. 7.

Dimensions: Height, 5′·2″·5.

239. URANIA.

Statue, life-size, of Carrara Marble. From the Louvre. Formerly in the Gallery at Versailles.

The body of this figure is alone antique; the head and arms were restored by Girardon, who crowned her head with stars, and destined a volume for her hand. It may have been originally a figure of Hope, raising her tunic, as in many other instances. This action is clearly indicated by the folds in the drapery, which are very well arranged.

Engraved in Bouillon, pl. 41; Cl. Cat. No. 321; Clarac, Musée, pl. 339, No. 1898. Musée Royal, vol. ii.

Dimensions: Height,

240. BACCHUS (Dionysos).

Statue, small life, of Marble. From Berlin.

Standing naked, leaning the left elbow on a tall stem, encircled with vine-leaves and clusters. The right hand holds part of a thyrsus, and his head is crowned with ivy.

Engraved in Clarac, Musée, pl. 690 B, No. 1600 B.

Dimensions: Height, 4′· 10″· 0·

241. RICHELIEU BACCHUS (Dionysos).

Life-size Statue of compact Greek Marble. From the Louvre. It was brought from the Castle of Richelieu; hence it is known as the Richelieu Bacchus.

The son of Semele wears a band called *crodemnon*. One of the finest statues of Bacchus known.

Restorations: Right arm from above the elbow; also the left hand and fore-arm, and the lower part of the left foot. The right leg from knee to ankle.

Engraved in Bouillon, vol. i. pl. 31; Cl. Cat. p. 72, No. 154; Clarac, Musée, pl. 272, No. 1570. Musée Français.

Dimensions: Height, 6′· 2″· 4·

242. FAUN.

Leaning his right elbow on a wine-skin, or *askos*, which rests on a square pedestal.

The general attitude is strained and drunken, the caudal development is very small, and the ears, instead of being pointed, are round. The figure is said to come from Naples. ? modern.

243. VENUS (APHRODITÊ) AND CUPID (ERÔS).

Group in Parian Marble, of life-size. From the LOUVRE. It was previously in the Villa Borghese, and had belonged to Pope Julius III., and the Palazzo della Valle.

The goddess is arming herself with the sword and helmet of Mars, in which Cupid is assisting her. She has an armlet on her left arm. This group is in a wonderfully perfect condition, as the tip of the sword is the only restoration. But unfortunately a modern sculptor went over the entire surface with rasp and polisher, so as to destroy all the original delicacy. Clarac marks the right arm and the left leg from below the knee to the ankle as restored.

Engraved in Bouillon, vol. i. pl. 16; Villa Borghese, St. 5, No. 7; Cl. Cat. p. 83, No. 180; Clarac, Musée, pl. 343, No. 1399.

Dimensions: Height,

244. FEMALE READING A SCROLL, SEATED ON A SQUARE FOUR-LEGGED STOOL.

Statue, life-size. From BERLIN.

Called by some Calliope, and by others a Sibyl.

Engraved in Cavaceppi, vol. i. No. 45; Berlin Catalogue, No. 145; Clarac, Musée, pl. 534, No. 1121.

Dimensions: Height,

245. VENUS (APHRODITÊ).

Small Statue of Parian Marble. From the LOUVRE.

Of delicate and careful execution. Smaller than the Vatican Crouching Venus, as it is often called, No. 248. It has the right hand raised above the head.

Restorations: Tip of nose, the right hand, entire left arm and leg, the bottom extremity of the foot, and part of the thigh.

Engraved in Bouillon, vol. i. pl. 15; Cl. Cat. No. 698; Clarac, Musée, pl. 345, No. 1417. Musée Royal, vol. i.

Dimensions: Height, 2′· 3″· 2·

246. CUPID (ERÔS) AND PSYCHE, WITH WINGS.

From FLORENCE. Very inferior to No. 78. Found at Rome on the Cœlian Hill during the pontificate of Clement X., according to S. Bartoli (Memorie, No. 53); or in 1666, according to other authorities.

Cupid has the bird wings, as usual upon all works of early art, and Psyche with the butterfly wings which are peculiar to her.

Restorations: Cupid—all the right leg, half the left, and the wings, but sufficient indications of them remained on the back. Psyche—all the surface below the knees, and more than half the wings.

Engraved in Galleria di Firenze, vol. i. tav. 43; Clarac, Musée, pl. 652, No. 1496; Wicar, Gal. de Florence, vol. i.; Gori, Mus. Flor. tav. 43, 44.

247. BOY EXTRACTING THORN.

A small Bronze Statue. From the CAPITOL.

Several holes in this statue, worn by time, were carefully mended in the 16th century. The rock support is entirely antique, and of one piece with the rest.

Visconti imagines it to be a young Greek victor in the races of the *stadium;* he states that young boys were allowed to race at the public games, and that youthful victors were honoured with statues. The perfect nudity of this figure is the best argument in favour of his opinion. The execution of the head and hair is an excellent instance of the refinement of ancient bronze workmanship; and altogether the figure may be regarded as one of the finest bronzes in existence.

Engraved in Mus. Cap; Maffei, tav. 23; Bouillon, vol. ii, pl. 19; Bunsen, vol. iii. p. 119; Clarac, Musée, pl. 714, No. 1702; Mus. Nap. No. 128. Musée Français.

Dimensions: Height, 2′· 4″· 2·

248. VENUS (APHRODITÊ).

Statue, less than life-size, of Pentelic Marble. From the VATICAN.

It was found at the end of the last century at Salona, to the right of the road leading to Prœneste. The vase and a portion of the plinth are antique. The following inscription is upon the plinth of the original.

ΒΟΥΠΑΛΟΣ ΕΠΟΙΕΙ.

It is, however, regarded as modern. At the moment of leaving the bath the goddess seems to be waiting for some one to throw a veil over her, or to be in the act of anointing herself.

Restorations: The end of right foot, the left hand, right forearm, the hair, and all the upper part of the head. The face has been unfortunately retouched by a modern hand. The bracelet remarked by Visconti is no longer to be seen. It was either removed during an improvement of the restoration at Paris, or since its return to Rome.

Engraved in Bouillon, vol. i. pl. 14; Mus. Pio Clem. vol. i. tav. 10; Pistolesi, vol. v. tav. 63; Clarac, Musée, pl. 629, No. 1414; Galleria Giustiniani, vol. i. No. 38; Bunsen, vol. ii. part 2, p. 208; Mus. Nap. No. 52. Musée Royal, vol. i.

Dimensions: Height, 2′· 7″· 6.

249. CERES.

A small standing figure, veiled.

250. ANCHIRHÖÊ.

Small Statue of Parian Marble. From the Collection of Baron Von Humboldt, at Tegel, BERLIN.

Advancing the right foot and raising her dress with right hand. She holds a jar on the left shoulder. Perhaps Nausicaa. Pausanias describes a statue of Anchirhöê in accordance with the action of the present figure (Visconti, vol. iii. pp. 257-8). Compare Mus. Pio Clem. vol. iii. tav. 5A; and Ince Blundel Collection. The latter, from the Villa d'Este at Tivoli, bore the name ANCHYRRHÖÊ on the plinth. It is at present near Liverpool. See Waagen. Treasures of Great Britain, vol. iii. p. 257.

Engraved in Pausanias, lib. viii. ch. 31, p. 328 (Taylor); Bouillon, pl. 57; Cl. Cat. p. 35; Clarac, Musée, No. 73, p. 36. Anchirhöê was the daughter of Nilus, and wife of Belus, by whom she became the mother of Ægyptus and Danaus. See Danaid, No. 14.

251. NYMPH EXTRACTING A THORN.

Small Statue. From FLORENCE. Repetition of a Greek Marble statue found at Pompeii (Mus. Bor. vol. x. tav. 47).

Much restored; the head characteristically modern; probably one of a group which may be traced through the Vatican. The head turned over the left shoulder, but Visconti pronounces this modern. The same attitude and drapery will be found in a Vatican group of Satyr and Female (Mus. Pio Clem. vol. i. pl. 49). The antique head is seen in the Vatican example (Visconti, p. 332).

Engraved in Gall. di Firenze; Guide de Florence, p. 245; Gori, Statue, tav. 33; Clarac, Musée, pl. 609, No. 1351.

Dimensions: Height, 3′· 4″· 5·

252. BELVEDERE APOLLO.

Statue, heroic size, of Luni Marble. From the VATICAN.

It was found towards the close of the 15th century, among the ruins of Antium, on the sea-coast. Julius II., whilst a cardinal, purchased it, and retained it in his Palazzo Colonna, near the church of SS. Apostoli. It was afterwards transferred by this pontiff to the Belvedere of the Vatican; hence the name. This statue was excellently engraved by one of the Marc Antonio school, in the time of the great Raphael. The mutilations of the figure are here shown. M. Visconti produces a certificate attested by many professional judges, that the marble is not Luni or Carrara (p. 154); when the statue was in Paris, the most experienced mineralogists pronounced it to be unlike any Greek marble they were acquainted with (Bunsen, p. 158).

"*What a great idea it gives us of God, to think that He has created a human being capable of fashioning so divine a form!*" was the noble exclamation of Mrs. Siddons on first beholding the Apollo in the Louvre. No statue has commanded such universal admiration among artists, and notwithstanding the discussions raised with regard to its originality, all seem to recognise and acknowledge the excellence of the first conception. The fiery animation of the countenance, and the snaky treatment of the hair, point very strongly to the age of Lysippus (see page 41 of Introduction to Greek Court), and favour the supposition that it is an excellent copy executed in the Augustan age. German critics go so far as to perceive in the countenance evident traces of the features of Nero. The remarkable breadth of nose seems the only circumstance in their favour. Whenever Nero appears in the character of any of the deities, his peculiar fashion of wearing the hair is always the same. The original statue is admirably placed in the Vatican, in front of a niche of grey marble, and in a separate building from the rest of the sculptures.

The son of Latona has just discharged the fatal arrow against the serpent Python. The bow still remains in his firm left hand, and the god appears to be watching the effect of his vengeance. Indignation is expressed in his countenance, especially by the dilated nostril and the curled lip. The eye seems starting, and the hair, light and flowing, contributes powerfully to the expression. It is bound by a band or *strophium*, and gathered in a knot over the forehead, as seen in many statues of Apollo and Diana. A quiver hangs at his right shoulder, and his feet are adorned with rich sandals. His mantle or *chlamys* is fastened on his right shoulder. It falls chiefly on his left side, and is thrown over that arm, so as to display both his form and action with the utmost grace. A feeling of perpetual youth pervades the whole figure, and at the first glance, vigour,

agility, and elegance, combined with a noble expression of indignation, impress the beholder. The trunk of the tree seems allusive to the ancient olive of Delos, and the serpent twining round it, is the emblem of health and medicine, of which he was the presiding genius. It may therefore have been the statue described by Pausanias, dedicated to the god in his medical capacity after the plague at Athens. It is most probably a copy from a bronze; the treatment and elaborate execution of the hair could not have been devised for a marble statue: the drapery hanging from the left arm confirms this opinion; it represents a single piece of stuff, forming loose folds which should correspond on both sides; but this is not the case: the sculptor did not venture, on account of the thinness of the marble, to follow the original in this respect: although in the bronze itself, nothing can have been easier. It is most likely a first-rate copy executed in the Augustan age. Flaxman remarks (p. 133): "The energetic Apollo Alexicacos, or the Driver away of Evil, commonly called Belvedere, is 'severe in youthful beauty;' he supplies Homer's description to the sight — his golden locks are agitated, his countenance is indignant— the quiver is hanging on his shoulder, and he steps forward in the discharge of his arrow." Again, in comparison he says (p. 139): "The boundaries of personal beauty are the Apollo and Hercules; a more slender form than the Apollo is *maigre*, and one more covered with flesh than the Hercules must be clumsy; as one in which the parts are more forcibly marked than in the Laocoon, would be a dissected figure."

Restorations: The entire right fore-arm and left hand were restored by Montorsolo, a pupil of Michel Angelo.

Engraved in front view by Agostino Veniziano, with the letters A · V, in the centre below, Bartsch, vol. xiv. No. 328; another view engraved by Marc Antonio, Bartsch, vol. xiv. p. 249, No. 330; Mus. Pio. Clem. vol. i. tav. 14; Bouillon, pl. 17; Pistolesi, vol. iv. tav. 106; Bunsen, vol. ii. part 2, p. 156; Maffei, tav. 2; Mus. Nap. No. 137.

Dimensions: Height, 7′· 2″· 0·

253. YOUNG FAUN (SATYR), PLAYING THE PIPE.

Small Statue of Parian Marble. From the LOUVRE. Previously in the Villa Borghese.

He rests with the *nebris*, or fawn-skin, upon a square plinth. A similar figure, somewhat smaller, belongs to the same collection; but it is of inferior art. Both, however, seem to have been copied from a much better original, perhaps suggested by the *Anapauomenos* of Protogenes.

Protogenes, the great Rhodian painter, represented a young faun leaning against a column, with a flute in his hand, whilst in the act of taking breath.

Restorations: The hands, part of flute, and head of the *nebris* are modern.

Engraved in Cl. Cat. p. 69, No. 146; Bouillon, vol. i. pl. 53; Clarac, Musée, pl. 296, No. 1671.

Dimensions: Height,

254. CUPID (ERŌS) AS THE REPOSING HERCULES (HĒRAKLĒS).

Small statue of Parian Marble. From the LOUVRE. Found at Gabii, whence it was transferred to the Borghese Collection at Rome.

Engraved in Bouillon, vol. iii. tav. 9, No. 2; Villa Borghese, Mon. Gal. No. 13; Cl. Cat. p. 123, No. 279; Clarac, Musée, pl. 282, No. 1478.

Dimensions: Height, 3′· 0″· 8·

255. HERCULES AND OMPHALE.

A small Group in Grechetto Marble. From NAPLES. Previously in the Farnese Collection.

Hercules clothed in a long tunic girded below the breast, and falling from the right shoulder, wearing a kind of long hood, and holding in his left hand a distaff, and spindle in the other. Omphale stands on his right, her head covered with the lion's skin, holding a club in her right hand. Well preserved and excellently wrought.

Restorations: The plinth and legs of both figures, right arm and club of Omphale, left arm and spindle of Hercules.

Engraved in Mus. Bor. vol. ix. tav. 27; Clarac, Musée, pl. 793, No. 1995; Neapels, p. 71; Gerhard, Ant. Bildw. pl. 29.

Dimensions: Height,

256. YOUNG FAUN (SATYR), PLAYING THE PIPE.

Statue. From the VATICAN.

One of the best among the numerous repetitions of this subject. It was found among the ruins of the villa of Lucullus in the Circæan Lake, where the waters had considerably damaged the surface of the statue. He is leaning with his left arm against the trunk of a tree. The *nebris*, fastened on the right shoulder, crosses over the left arm and falls down the tree-stem, which is more knotty than in the other repetition (No. 260). The statue is now in the Braccio Nuovo of the Vatican. The inscription on front of the pedestal is modern.

Engraved in Pistolesi, vol. iv. tav. 24; Bunsen, vol. ii. part 2, p. 95; II. B. p. 409.

Dimensions: Height,

257. FAUN (SATYR) ASKOPHOROS.

Small Statue. From the VILLA ALBANI, at ROME.

With pointed ears, carrying a wineskin or *askos* on his left shoulder, which he tilts forward to pour out the liquor. A great part of the wineskin and legs from above halfway up the thighs are entirely restored.

Praxiteles is said to have made a group of Pan, carrying a leather bottle, surrounded by the Nymphs. (Sillig. s. v. Praxit, No. 7, p. 110.)

Engraved in Clarac, Musée, pl. 704 c, No. 1730.

Dimensions: Height, to top of head, 3′· 9″· 3·; to top of skin, 3′· 10″· 3·

258. APOLLO SAUROCTONOS.

Size small half-life; no Lizard. From the LOUVRE.

The head large in proportion to the rest of the figure. Not so large as the other repetitions (see No. 373).

Engraved in Clarac, Musée, pl. 268, No. 905; Cl. Cat. No. 19; Bunsen, vol. iii. part 2, p. 518.

259. FAUN (SATYR) AND YOUNG PAN (PANISCUS).

Small Group in Parian Marble. From the LOUVRE. Formerly in the Borghese Collection, at Rome.

Of very inferior workmanship, but full of character and skilful composition.

No doubt from a superior original, as other repetitions are known to exist. Both these figures have tails.

Restorations: The right shoulder and arm and part of the left arm of the Faun are modern.

Engraved in Bouillon, vol. iii. pl. 13; Villa Borghese, St. 4, No. 12; Cl. Cat. No. 290; Clarac, Musée, pl. 297, No. 1741.

Dimensions: Height, 2′· 1″· 6·

260. YOUNG FAUN (SATYR), PLAYING THE PIPE.

A small Statue of Parian Marble. From the LOUVRE. Formerly in the Borghese Collection at Rome.

It is very similar in attitude and accessories to No. 256, from the Vatican, with the exception that the trunk of the tree is singular, and the plinth on which he stands is round. The general character of the figure is more erect than the other two.

Restorations: The flute and fingers of both hands.

Engraved in Bouillon, vol. iii. pl. 12, No. 2; Maffei, tav. 80; Clarac, Musée, pl. 296, No. 1670.

Dimensions: Height,

261. DIANA (ARTEMIS).

Heroic Statue of Parian Marble. From the LOUVRE. Previously at Versailles. With her left hand she holds a stag by the horns; hence the common French name for the group, LA DIANE À LA BICHE. It is also called DE VERSAILLES.

The exact time at which this statue came into France is not known, nor is there any record of the place where it was first discovered. Most probably it was brought from Italy by Primaticcio, in the reign of Francis I. The statue represents Diana, in the dress of a huntress, without sleeves, girded up above the knees, with a scarf or *chlamys* rolled like a sash round her waist, and passed belt-like over her left shoulder, holding the bow down in her left hand, whilst with the right she is about to draw an arrow from the quiver at her back. The legs are bare, but the feet are adorned with elegant sandals. A small frontlet or diadem surmounts her hair, which is gathered into a knot behind. The hind at her left side is very ingeniously contrived to serve as a support to the arm, for the horns of the animal are almost entangled in the bow which the goddess holds in her hand. The same clever connection of parts may be observed in the contact of the right arm with the quiver. From the circumstance of the hind being furnished with horns, we perceive in this animal no mere symbol of the chace, but the stag of Cerynela in Arcadia, which, although a female, had horns of gold and brazen feet. It had been dedicated to Diana by the nymph Taygete, and its capture formed the third labour of Hercules. When on the point of bearing it off, Diana descended and took away the prize, and only restored it to the hero after earnest prayers and supplications. There is a striking similarity between this statue and the celebrated Apollo of the Belvedere (No. 252) in size, execution, and general sentiment. Both seem excited by anger, and have recourse to their peculiar weapons to avenge (No. 2 of Mus. Nap.), and may not improbably have been connected with other figures relating to the punishment of Niobe, as seen in a bas-relief of the Villa Albani (Zoega) and a sarcophagus in the Vatican (Mus. Pio Clem. vol. iv. tav. 17).

Restorations: The left arm is entirely modern; the right arm was much broken, but is original. The stag was much injured, and has been very well restored. The tip of nose and extremities were quite destroyed.

Engraved in Mus. Bouillon, vol. i. pl. 20; Landon, Annales du Musée, vol. viii. pl. 72; Cl. Cat. p. 81. No. 178; Clarac, Musée, pl. 284, No. 1202. Musée Français.

Dimensions: Height, 6′· 7″· 0·

262. BOY AND GOOSE.

From the Louvre.

Engraved in Clarac, Musée, pl. 293, No. 2226; Clar. Cat. No. 694; a similar group at Munich, Clarac, Musée, pl. 875, No. 2232; Glyptothek, No. 123.

263. BOY AND BIRD.

Sitting on the ground, he holds the duckling beneath his left hand, and is pressing it to the ground. The bird is struggling. Numerous repetitions of this group are known; a second one, apparently similar in every respect, is in the Florence gallery also.

Engraved in Mus. Pio Clem. 3, tav. 36; Gall. di Fir. vol. ii. pl. 70 and 71; Pistolesi, vol. vi. tav. 43; Clarac, Musée, pl. 877, No. 2229.

Dimensions: Height, 1′· 9″·

264. BOY WITH MASK.

From the Museum of the Capitol, at Rome.

A boy, sitting upon a pedestal covered with a goat-skin, is in the act of putting on a Silenus mask. Full of nature, and a good work of art.

Restorations: The right hand and both legs.

Engraved in Mus. Capit. vol. iii. tav. 40; Mori. vol. ii. Stanza dell' Ercole, tav. 6; Clarac, Musée, pl. 540, No. 1134; Bunsen, vol. iii. p. 246.

265. URANIA.

Small sitting Statue. From the Vatican. Found in 1774, at la Pianella di Cassio, the site of a villa of Cassius, near Tivoli.

When discovered, this beautiful statue had neither head nor arms. Visconti says if this statue be smaller than the other Muses, it surpasses them in beauty and delicacy of execution. Found at Cassiano (text, p. 217). (See Visconti's notes on the drapery also, at p. 222.) The Muse of Astronomy is seated on one of the rocks of Mount Parnassus; the two feathers over her forehead are some of those which the Muses plucked from the Sirens when they presumed to compete with them. She is holding a globe in one hand, and a radius or wand in the other, both emblems of the science over which she presides. Her tunic has no sleeves, and one side falls gracefully lower on her left arm; it is fastened with a *fibula* on the right shoulder. The lower part of the drapery is doubled, and the transparency of the folds, and their delicate arrangement and execution, merit especial attention.

Engraved in Mus. Pio Clem. vol. i. tav. 25; Bouillon, pl. 46; Pistolesi, vol. v. tav. 42; Mus. Nap. No. 90.

Dimensions: Height, 2′· 10″· 8·

266. PENELOPE, RESTORED AS A CERES.

Small life Statue. From BERLIN.

Sitting on a four-legged stool, with the right hand planted on the seat. It is very similar to a figure in the Pompeian painting (Mus. Bor. 9, 51) and to the Penelope representations in terra-cotta, both in the British Museum and Millin's Mon. Inéd.

Restorations: Parts of face, the hand with flowers, and legs of stool.

Engraved in Clarac, Musée, pl. 429, No. 772; British Museum, Terra Cottas, No. 12, pl. 8; Millin's Mon. Ined. vol. ii. pl. 41, p. 317.

Dimensions: Height,

267. GANYMEDES, WITH BIRD AND EAGLE.

A small Statue. From FLORENCE. Restored by Benvenuto Cellini.

This figure displays in the strongest light the difference between genuine antique art and that of the 15th century. The curly hair and countenance of Ganymedes have all the peculiarities belonging to Da Vinci and Correggio: the expression is mischievous, and the clever Florentine, in placing a little fluttering bird in the hand of the boy, for purposes of torment, thought little of the signification of the fable he professed to illustrate. The money-bags also on the ground are a strange and unclassical accessory, and but for the words of Cellini himself, we might doubt his ever having meant the figure for Ganymedes at all. It is almost superfluous to add that the figure becoming a Ganymedes was an arbitrary matter with the sculptor. He might with greater propriety have placed a pitcher in the upraised hand. Ganymedes was often represented in ancient art giving drink to the bird of Jove.

Restorations: The only original part is the mere trunk of the figure (Mus. Pio Clem. vol. ii. p. 252 of text).

The following extract is taken from Cellini's own account of himself, as the best explanation of the artist's intention:—"'Take this little chest, which was sent me as a present by Signor Stefano, and let us see what it contains.' I instantly opened it, and answered the duke, 'This, my lord, is the figure of a little boy in Greek marble, and is indeed a very extraordinary piece. I don't remember ever having seen amongst the antiques so beautiful a performance, or one of so exquisite a taste; I therefore offer your excellency to restore its head, arms, and feet, and make an eagle for it, that it may be called a Ganymede; and though it is by no means proper for me to patch up old statues, as that is generally done by a sort of bunglers in the business, who acquit themselves very indifferently, the excellence of this great master is such that it powerfully excites me to do him this piece of service.'"

Engraved in Gori, Mus. Flor. Statue, tav. 5; Gall. di Firenze, vol. ii. pl. 103; Galerie de Florence, Wicar, vol. i.

Dimensions: Height, 3′· 0″· 3·

268. GIRL, PLAYING AT OSSELETS, OR ASTRAGALS.

Statue, life-size, of Grechetto Marble. From BERLIN. Found at Rome, on the Cœlian Hill, in 1730. Formerly in the Polignac Collection.

The game of knuckle-bones was a very favourite one with the ancients, and chiefly among women and children: it consisted in throwing the bones up in the air, and catching them on the back of the hand. Polygnotus painted the

two daughters of Pandarus playing at this game, and a picture on marble was found at Herculaneum with females engaged in the same manner. A group in sculpture of two boys playing is in the British Museum, and Polycletus executed a fine bronze of two boys at this game, called *Astragalizontes*. Pliny saw them in the palace of Titus. The knuckle-bone was called *astragalos* by the Greeks, and *talus* by the Romans. They were the bones of sheep and goats. These have been found in the tombs. They were often made artificially of ivory, bronze, glass, and agate.

Restorations: The right hand, neck, left shoulder, and the two osselets on the ground.

Engraved in Bouillon, vol. ii. pl. 30; Berlin. Cat. No. 74, p. 7; Clarac, Musée, pl. 578, No. 1249. Musée Français.

Dimensions: Height,

269. BOY AND GOOSE.

Statue of Pentelic Marble. From the CAPITOL. Found at Roma Vecchia in 1789, on the Via Appia, at a place called Pagus Lemonius. Compare 262.

A modern inscription on the pedestal. "Munificentia, S.S.D.N., Benedicti Pii, &c." The hair of boy is more worn than in No. 262. Eyeballs are indicated. The goose's beak is turned towards boy's face. This has a much more genuine surface than the other.

Pliny mentions Boëthus having made a boy strangling a goose: "Boëthi puer eximiè anserem strangulans."—Hist. Nat. lib. 34, 8, 19, 23. Four repetitions of this group, exactly alike, were found in the same locality.

Engraved in Bouillon, vol. ii. pl. 30; compare Pistolesi, vol. vi. tav. 36; Mus. Capit. vol. iii. tav. 64; Mori, vol. ii. Stanza dell' Ercole, tav. 7; Clarac, Musée, pl. 874, C. No. 2227 A; Munich Glyptothek, No. 123, formerly in Palazzo Braschi; Munich, one in Clarac, Musée, pl. 875, No. 2232; Bunsen, vol. iii. p. 247; Mus. Nap. No. 219. Musée Français.

Dimensions: Height, 2′· 9″· 9·

270. EUMACHIA.

A Statue, life-size, in white Marble. From POMPEII.

Found, 1820, in the Chalcidicum at Pompeii, where this statue had been erected by the dyers. She was a public priestess, and patroness of the Fullonica at Pompeii. The original pedestal is inscribed on the front—

EVMACHIAE·L·F
SACERD·PUBL.
FVLLONES.

Engraved in Gell's Pompeiana, 2nd Series, vol. i. page 21; H.B. page 159.

Dimensions: Height, 6′· 1″· 2·

271. PUDICITIA.

Statue, life-size, of Parian Marble. From the LOUVRE. Formerly in the Gallery at Versailles.

The figure is wrapped in a thick kind of mantle called *gausapa*. It came into fashion in the age of Augustus, and was worn indifferently by both sexes. Sometimes it was made of the finest wool, and occasionally of linen. This garment in the statue before us is remarkable for the length of fringe upon the

border. The figure is not free from affectation, and seems to have suffered under the restorations effected by Girardon. The soles of the sandals are high enough for the *cothurnus*, but the restorer has forgotten to add the usual ligatures upon the foot. Compare Mus. Capit. vol. iii, tav. 44; Bunsen, vol. iii. part 1, p. 235.

Engraved in Clarac, Musée, pl. 331, No. 1885; Clarac, Cat., p. 60, No. 124.
Dimensions: Height,

272. PORTRAIT STATUE OF A ROMAN LADY.

Bronze, life-size. From the GLYPTOTHEK. A remarkably fine work.

The pallium is adjusted with great skill, to display the forms beneath it. There is much dignity in the countenance, increased by the elegant arrangement of the hair, and proportion of the frontlet. The surface of the bronze has suffered much from efflorescence, while it remained underground.

Dimensions: Height,

273. LIVIA DRUSILLA.

The wife of the Emperor Augustus. A Statue, life-size, of Grechetto Marble. Found at Pompeii, in the house of the Augustals or Pantheon, 1821.

This statue, and another of Drusus her son, No. 222, were found prostrate on the ground, near two niches that formerly contained them. The empress is represented as in the act of sacrificing; her head is encircled by a rich crown, probably of gold, and veiled with part of the pallium, or palla, drawn over it. The *stola* was a long dress reaching to the feet and worn over the tunic; it had a kind of flounce at the lower part. Sleeves were sometimes attached to it, and a girdle was generally fastened round the waist. A *fibula* or clasp was employed to fasten it at the shoulders. The *stola* for women corresponded to the *toga* for men. In her left hand she holds a small vessel, *acerra*, containing incense. The right fore-arm is wanting. A similar incense box in Clarac. Musée, pl. 886, No. 2269. Compare an ancient painting in the Villa Albani at Rome of Livia and Octavia sacrificing (Winckelmann, Mon. Ined. No. 177.)

Engraved in Mus. Bor. vol. iii. tav. 37; Clarac, Musée, pl. 918, No. 2342A; H. B. p. 350.

274. VASE.

From NAPLES. Museo Borbonico, with diagonal fluting, and figures on that.

275. CANDELABRUM.

Of Pentelic Marble. From the LOUVRE. Originally in the Vatican.

The triangular base is ornamented with ox-skulls on the sides, and hoofs at the angles. Salle de la Paix. Remarkable for the elegance and beauty of the leaves around it.

Engraved in Bouillon, vol. iii. Candelabres, pl. 3, No. 2; Cl. Cat. p. 45, No. 85; Clarac, Musée, pl. 257, No. 643; Mus. Nap. No. 185.

AT THE EXTREME NORTH END OF NAVE.

ÆGINA MARBLES.

From Munich. Statues not quite life-size, of Parian Marble. They occupied the two pediments of the Temple of Minerva, at Ægina.

These sculptures were discovered by Baron Haller, Messrs. Cockerell, Forster, Linkh, and Von Stackelberg, in 1811. They had been thrown down by an earthquake, and were shattered into numerous pieces. The entire collection was purchased by the King of Bavaria in 1812, and restored at Rome by the celebrated sculptor, Thorwaldsen. They were arranged according to the theory of Mr. Cockerell, and are now among the most interesting monuments of the Glyptothek. The remains from the western end are the most numerous, but those of the eastern are on a larger scale, and much better executed. The subject of the western pediment is the Contest of the Greeks and the Trojans, around the body of Patroclus. Minerva herself appears in the centre, completely armed, filling the entire height of the pediment. The differences of costume between the Greeks and Asiatics are characteristically observed. Paris is recognized by his tall cap and close-fitting dress. This was originally painted to give the appearance of scales such as may be seen in the armour of some of the Assyrian soldiers upon the bas-reliefs. The hair was partly composed of wire, and the holes remain in the marble which indicate where gilded bronze was originally attached. Traces of colour are to be found upon the hair, eyes, lips, clothes, weapons, and wounds. The temple itself, which was built of yellowish sandstone, was also painted in bright colours. The cella was painted red, the tympanum blue, with yellow and green foliage on the architrave. The small female figures stood on either side of the Acroteria in the centre. The angles were ornamented with griffins and lions' heads.

Engraved in Clarac, Musée, pl. 815, No. 2051; *ib.* pl. 821, No. 2063; and Lyons' Ægina Marbles.

STATUES IN THE NAVE ARRANGED IN FRONT OF THE GREEK AND ROMAN COURTS.

276. TORLONIA HERCULES.

Colossal Statue of Greek Marble.

Engraved in Clarac, Musée, pl. 790, No. 1970.

277. DOG, FROM FLORENCE.

A similar one in the Vatican. Molossus.

Engraved in Pistolesi, vol. iv. tav. 100.
Dimensions: Height, 3′· 8″· 5.

278. COLOSSAL CUPID, AS HERCULES.

Colossal Statue of Green Basalt. From the Capitol, at Rome. Found, according to Flaminio Vacca, upon the Aventine Hill, in the Vigna of Monsignor de' Massimi, near Monte Testaccio.

The head is covered with a lion's skin, tied round the neck. At Rome, the

original figure stands upon the square altar with reliefs of the birth of Jupiter (See No. 205).

Restorations: The right fore-arm and left hand holding the apples of the Hesperides.

Engraved in Mus. Capit. vol. iii. tav. 26; Mori; Maffei, tav. 19; Bunsen, vol. iii. p. 229: Clarac, Musée, pl. 781, No. 1956.

Dimensions: Height, 6′· 8″· 1·

279. BACCHUS (DIONYSOS).

Statue, life-size, of Parian Marble. From the LOUVRE.

The antique portions of this statue were chiefly destroyed, and have been miserably restored. It must have originally been a very fine figure.

Engraved in Bouillon, vol. iii. pl. 7, fig. 1; Cl. Cat. No. 203; Clarac, Musée, pl. 272, No. 1571.

280. ANTINOUS.

Statue of Carrara Marble. From the CAPITOL, at ROME. Found in Hadrian's Villa. Presented by Cardinal Alexander Albani to Clement XII.

The favourite of the Emperor Hadrian was drowned in the Nile, A.D. 122. The young and handsome Bithynian is represented in the period of adolescence. The attitude and arrangement of the hair is evidently meant to represent Mercury. The right hand originally held a caduceus. This accords with other known statues of the deity Antinous is here made to personify. Notwithstanding his extreme youth, there is a melancholy expression in the downcast face. In other statues, No. 288 for instance, and on coins, the hair is treated in a very different manner.

Restorations: The right leg has not been properly readjusted; all below the right knee is modern; the left foot, the left fore-arm, and two fingers of the right hand have been restored.

Engraved in Mus. Cap. vol. iii. tav. 56; Bouillon, vol. ii. pl. 49; Mori, vol. ii. Stanza dell' Ercole, tav. 4; Visconti, Icon. Grecque; Bunsen, vol. iii. p. 251. See Portrait Gallery, No. 79.

Dimensions: Height, 6′· 6″· 7·

281. AGRIPPINA THE ELDER.

Life-size Statue, of Grechetto Marble. From NAPLES. Formerly in the Farnese Palace, at Rome.

The costume is very simple, consisting of a tunic, with short buttoned sleeve, and a mantle thrown over it. The hair, as seen on her coins, is very artistically arranged, and gathered in a knot behind. The drapery is excellent. The expression of face, and indication of age in the features, scarcely accord with the slender grace and ease of the rest of the figure. The feet, one crossed over the other, rest negligently upon a footstool. A workbasket or *calathus* beneath the chair, which is cleverly arranged to serve at the same time as a support to the marble figure.

Restorations: Only the hands and the footstool.

Engraved in Mus. Bor. iii. 22; H. B. 162; Neapels, 43, No. 124; Clarac, Musée, pl 929, No. 2363. Comp. sitting Agrippina, of Villa Albani and the Capitol. See Portrait Gallery, No. 96.

Dimensions: Height, 4′· 0″· 2·; Length, 4′· 6″· 8·

282. ADONIS.

Statue, life-size, of Grechetto Marble. From the VATICAN.

Found on the Via Labicana in 1780, among some ruins called Centocelle. Pius VI. placed it in his museum. It was much broken, but well restored by Albacini. Both arms were wanting from the shoulders, the entire right leg, the left foot, and tip of the nose. The head had been separated. Visconti says that the inclination of the head is a sign of apotheosis (p. 229). Probably this statue was originally an Apollo, or an Erôs. It has wonderful grace about the shoulders.

Engraved in Mus. Pio. Clem., vol. ii. tav. 32; Bouillon, vol. ii. pl. 12; Pistolesi, vol. v. tav. 74; Clarac, Musée, pl. 633, No. 1424 A; Bunsen, vol. ii. part 2., p. 204; Mus. Nap., No. 118. Musée Français.

Dimensions: Height, 5′· 8″· 1·

283. BACCHUS.

Statue life-size. From BERLIN.

The god is crowned with ivy, and holds a patera in his right hand to a panther on the ground at his feet. The figure is naked, except a *nebris* or fawn-skin cast over the left arm, which is raised as the hand grasps the rod of a thyrsus. The antique portion is remarkably fine.

Restorations: Head, arms, legs, and tiger.

Dimensions: Height, 5′· 2″· 8·

284. FAUN (SATYR) OF THE CAPITOL, WITH GOAT, PEDUM, AND CISTA.

ROSSO Antico. From the CAPITOL, at ROME. Discovered in Hadrian's Villa.

Restorations: The right arm and grapes, the eft hand with pedum, thigh, and leg; the foot is ancient. The head of goat, portion of its neck, and tree-stem with syrinx are also modern.

Engraved in Mus. Capit. vol. iii. tav. 34; Bunsen, vol. iii. p. 241; Clarac, Musée, pl. 706, No. 1685; compare a better preserved statue in the Vatican Mus. Pio Clem. vol. i. tav. 46; Mus. Cap. vol. iii. tav. 33; Cavaceppii, vol. i. No. 28.

Dimensions: Height, 5′· 2″· 7·

285. MERCURY (HERMÊS).

Reposing, with his right arm upon the trunk of a tree, over which a skin is hung. The right foot is crossed in front of the other. From FLORENCE.

Restorations: The greater part of the petasus, the right arm from below the elbow, the left also, a portion of the left thigh in front, above the knee, and part of the knee itself.

Engraved in Gori, Mus. Flor. Statue, tom iii. tav. 38; Gall. di Firenze, vol. iii. tav. 130: Maffei, tav. 57; Clarac, Musée, pl. 660, No. 1518.

Dimensions: Height, 4′· 10″· 8·

286. TRAJAN, SITTING, HOLDING A GLOBE.

Life-size, of Pentelic Marble. From ROME. Formerly in the Villa Mattei.

The head, although antique, does not belong to the statue; the hand and globe a modern addition, and one of the feet also has been restored. The

figure seems to have been originally that of a philosopher sitting upon a simple chair (certainly not *curule*), covered with a cushion.

Engraved in Mus. Pio Clem. vol. iii. tav. 7; Bouillon, vol. iii. pl. 19; Cl. Cat. No. 95; Clarac, Musée, pl. 337, No. 2415. See Portrait Gallery, No. 45.
Dimensions: Height, 4′· 5″· 4·

287. MERCURY OF THE VATICAN.

Same as No. 316, with the exception that the drapery has been clumsily restored.

288. ANTINOUS.

Statue, life-size, in Grechetto Marble. From NAPLES. Formerly in the Farnese Collection at Rome.

The celebrated Bithynian Ganymede is here represented in the attitude of Mercury. So also the famous Capitoline statue, No. 280. The eyeballs are marked. Well worthy of the fame this statue has acquired.

Restorations: The arms and legs. See Portrait Gallery, No. 79.
Engraved in Mus. Bor. vol. vi. tav. 58; Neapels, p. 107, No. 367.
Dimensions: Height,

289. MELEAGER OF BERLIN, WITH DOG AND SPEAR.

Statue, heroic size, of Greek Marble. From BERLIN. Found at Sta. Marinella, near Civita Vecchia. Formerly in the Collection of the Duchess of Sermoneta.

Engraved in Clarac, Musée, pl. 811A, No. 2020 B; Berlin Catalogue, No. 33.

290. MENANDER.

Sitting Statue, life-size, of Pentelic Marble. From the VATICAN.

Found, together with Posidippus (No. 291), on the Viminal Hill, at Rome, in a circular hall, supposed to have belonged to the baths of Olympias. Sixtus V., in whose reign they were discovered, placed them in his Villa Negroni or Montalto. They were afterwards purchased for the Vatican by Pius VI. A large iron nail was fixed at the top of the head of both figures, for the attachment of a circular plate or *meniscus*, which was used to protect statues exposed in the open air, Bunsen, 171; but the introduction of the iron nail seems to have touched the cleavage of the stone and entirely separated the mask from the rest of the head. It had evidently been reattached with great care. See essay, by G. Scharf, jun., in the Trans. of Royal Soc. Lit. 1853. Menander is seated on a chair, called *hemicycle*, from the semicircular shape of the back; his portrait is identified by means of an inscribed bas-relief, by Visconti. The face is beardless, but very characteristic. He is resting his left arm upon the back of the chair. His tunic is partly covered up by the large square mantle or *pallium*; the general adjustment of his garments accords with the tradition of his carefulness in dress.

Restorations: Left hand and ring.
Engraved in Mus. Pio Clem. vol. iii. tav. 15; Bouillon, vol. ii. pl. 25;

Pistolesi, vol. v. tav. 45; Visconti, Icon. Grecque, vol. i. tav. 6; Bunsen, ii. part 2, p. 169; Clarac, Musée, pl. 841, No. 2118; Mus. Nap. No. 76; Musée Français. See Portrait Gallery, No. 32.

Dimensions: Height, 4′· 7″· 6·

291. POSIDIPPUS.

Sitting Statue, life-size, of Pentelic Marble. From the VATICAN.

Found with the Menander (No. 290), on the Viminal Hill, at Rome, in the reign of Sixtus V., who transferred them to his Villa Montalto. The name of this statue is inscribed on the front of the pedestal—

ΠΟΣΕΙΔΙΠΠΟΣ

This statue had an iron spike at the top of the head to support a *meniscus* or metal plate, the object of which was to protect the sculpture from injury of the weather in open air; hence the origin of the *nimbus* or golden plates attached to the representation of saints in early paintings. Inscription very clear. The chair and costume are very similar to the Menander statue, but there is less dignity and self-possession in the bearing of this figure; he seems somewhat bent with age. Like Menander, his feet are enveloped in thong sandals. The mask of this statue also had been detached by the insertion of the iron nail for the meniscus. These statues are supposed to have originally adorned the theatre at Athens, described by Pausanias.

Engraved in Mus. Pio Clem. vol. iii. tav. 16; Bouillon, vol. ii. pl. 25; Pistolesi, vol. v. tav. 45; Bunsen, vol. ii. p. 170; Visc. Icon. Grecque; Clarac, Musée, pl. 841, No. 2120; Mus. Nap. No. 77. Musée Français. (See Portrait Gallery, No. 31.)

Dimensions: Height, 4′· 5″· 5.

292. BOAR (APER CALYDONIUS).

Engraved in Gori, Mus. Flor. Statuæ, tav. 69.

293. MELEAGER OF THE VATICAN.

Statue, life-size, of grey Greek Marble. From the VATICAN. Removed thither by Clement XIV., from the Palazzo Pighini, or Picchini.

Found, according to Flaminio Vacca, near the Basilica of Caius and Lucius, but, according to Aldrovandi, in a vineyard, near the Tiber, beyond the Porta Portese, in the 16th century. It originally belonged to Fuscom, physician to Paul III. This statue is wonderfully perfect: only the left hand missing, which no one has ventured to restore. It originally held a spear, as the traces still remain on the pedestal. A few fingers of the other hand have been completed. At his right side is a dog, and on the left a boar's head, placed on a rock, all of which are antique, and determine the character of the figure. It was formerly called an Adonis. The execution of this statue is very good, but not proportionate to its great celebrity. Meleager, son of the Calydonian King Œneus, who had taken a part in the Argonautic expedition, slew the

monstrous boar which had ravaged his father's country. The hero is here represented resting after his victory; the head of the animal is on one side, and his faithful dog sits on the other.

Engraved in Mus. Pio Clem. vol. ii. tav. 34; Bouillon, vol. ii. pl. 7; Maffei, tav. 55; Pistolesi, vol. iv. tav. 86; Clarac, Musée, pl. 805, No. 2021; Bunsen, vol. ii. part 2, p. 123; Mus. Nap. 117; Musée Français.
Dimensions: Height, 6′. 6″. 1·

294. QUOIT-PLAYER (DISCOBOLOS), IN REPOSE.

Statue, life-size, of Pentelic Marble. From the VATICAN, where it had been placed by Pius VI. Found about eight miles from Rome, at Colambaro on the Via Appia, where Gallienus is supposed to have had a villa.

This statue is conjectured to be the work of the Argive sculptor Naucydes, mentioned by Pliny in his 34th Book. Few antiques have suffered so little injury as this: it has no fracture, but the surface of the body is corroded by the action of the damp. Tenons had been inserted in the marble and remain undisturbed. Were it not that the statue in many parts remains unfinished, we might fairly conclude this to be the actual *chef d'œuvre* of Naucydes, such is its superlative excellence. The *discus* is, exactly as described by Lucian, without aperture, handle or loop (Anacharsis seu de Gymn.): it is also seen in a painting from Stabiæ, Pitt Erc. vol. iii. tav. 25. A similar statue exists in England, with the right hand restored, quite open. The trunk is of a palm-tree with clusters of fruit. It belonged to Mr. Lock in the time of Cavaceppi, vol. i. pl. 42, and came from Villa Montalto. (*See* a note at p. 132 of Mus. Pio Clem. vol. iii.) Another in the Borghese, naked and erect This young Athlete holds the *discus* or quoit in his left hand: he seems to be marking the distance he has to throw. The band round his head is the crown usually worn by the victors.

Engraved in Mus. Pio Clem. vol. iii. tav. 26; Bouillon, vol. ii. pl. 17; Pistolesi, vol. vi. tav. 9; Annales du Musée; Clarac, Musée, pl. 862, No. 2194c; Bunsen, vol. ii. pt. 2, p. 242. Musée Français.
Dimensions: Height, 5′. 4″. 3·

295. FAUN (SATYR), SNAPPING HIS FINGERS.

Bronze Statue, life-size. From NAPLES. Found at Herculaneum, July, 1754.

The eyes of the original are filled with a vitreous paste of natural colours. Two glands hang on the neck, like on a goat; *askos*, upon a lion's skin.

Engraved in Mus. Bor. vol. ii. tav. 21; Clarac, Musée, pl. 719, No. 1720; compare a similar statue, Mus. Pio Clem. vol. i. tav. 47; Pistolesi, vol. v. 42; also at Munich, Glyptothek, No. 102.

296. ADONIS.

297. POLYMNIA.

Statue life-size, of Greek Marble. From the LOUVRE. Previously in the Borghese Collection at Rome.

The greater part of this statue is modern, having been excellently restored by Penna, a Roman sculptor. The portions of antique drapery that remain are of superlative excellence.

Engraved in Bouillon, vol. iii. pl. 11; Villa Borghese, st. 7, No. 12; Cl. Cat. 131, No. 306; Clarac, Musée, pl. 327, No. 1083. Musée Royal, vol. ii.
Dimensions: Height,

298. APOLLO SAUROCTONOS (THE LIZARD-KILLER).

From the VATICAN.

Discovered by Gavin Hamilton in 1777, on the Palatine Hill, among the foundations of the Villa Magnani, where Augustus is said to have had a residence. The marble is remarkably pure and beautiful. A repetition more injured was found at the same time.

Restorations: The right arm from above the elbow, left hand, part of face, and front of neck. The tree stem and lizard excepting the tail, left leg from below knee, and right leg from half way down the thigh.
Engraved in Mus. Pio Clem. vol. i. tav. 13; Pistolesi, vol. 6, tav. 11; Winckelmann, Mon. Ined. No. 40; Clarac, Musée, pl. 475, No. 905A; Bunsen, vol. ii. part 2, p. 243.

299. ATHLETE, OR BOXER.

Standing Figure with Raised Arms, bound in cestus. From the Collection at AROLSEN.

Probably from a bronze much restored. Very weak. The *cestus*, or *himantes* (ἱμαντες), were thongs bound round the hands and arms of the boxers to strengthen the blow. The cestus was used in very early times, and is often represented in ancient art.
Dimensions: Height, 5′· 1″· 5.

300. THE CLAPPING FAUN (SATYR).

Statue, life-size. From FLORENCE.

Pronounced by Mengs as flabby and inflated. The flesh has certainly that character, and indicates a satyr at a very different period of life from what we see represented in the *Periboetos* or *Anapauomenos*, Nos. 10 and 12. The instrument under his foot was called a *scabellum*; it is seen in various bacchanal sculptures, and under the foot of a female statue in the Capitol, Museum Capitolinum, vol. iii. tav. 36. Also in statue No. 303.

Restorations: The head and arms, by Michel Angelo Buonarotti.
Engraved in Gall. di Firenze; Maffei, tav. 35; Clarac, Musée, pl. 715, No. 1709; Wicar, Galerie de Florence, vol. iv. Musée Royal, vol. ii.
Dimensions: Height, 4′· 8″· 6·

301. APOLLO SAUROCTONOS (THE LIZARD-KILLER.)

A Statue of Parian Marble, small life. From the LOUVRE. Formerly in the Borghese Collection.

Restorations: The entire right hand from above the wrist. This Borghese one, with a repetition also in the same collection, are mentioned by Visconti, in text, vol. i. p. 131.
Engraved in Bouillon, vol. i. pl. 19; Villa Borghese, st. ii. No. 5; Cl. Cat. p. 10, No. 19; Clarac, Musée, pl. 267, No. 905. Musée Royal, vol. ii.
Dimensions: Height,

302. AMAZON.

Heroic size Statue of Grechetto Marble. From the VATICAN. The original was formerly in the Villa Mattei, on the Cœlian hill, at Rome.

It was placed by Clement XIV. in the Vatican Museum. Perhaps the Amazon of Polycletus (Visconti, text, p. 269). See Pliny's story of the five Amazons made to adorn the temple of Ephesus (Hist. Nat. lib. xxxiv. c. 19). The statue is in the act of loosening her bow, the right arm raised over the head; a quiver is suspended at her left side, and a helmet lies at her left foot. The *pelta lunata*, a light shield of peculiar shape, and the *bipennis*, or double axe, are attached to the trunk on the other side; her tunic is high girt, and executed with much elegance; the fine small lines of the folds afford a greater contrast to the breadth and fulness of the limbs. The inscription on the horizontal surface of the plinth, TRANSLATA DE SCHOLA MEDICORVM, although Gerhard will not vouch for its genuineness, informs us that the statue was formerly placed in the portico built by Augustus for the use of medical practitioners. The place where it was found in modern times is not recorded. A repetition is in the Capitol, and placed there by Benedict XIV., 1753 (Mori, vol. ii. Sala Grande, tav. 22). Compare a Wounded Amazon statue with less drapery and no quiver (Pistolesi, vol. iv. tav. 15); and another in the Capitol (Mus. Capit. vol. iii. tav. 46; Mori, vol. ii. Sala Grande, tav. 21). They both have a peculiar piece of drapery round the neck; so also the Richelieu one in the Louvre. A similar statue at Petworth (Clarac, Musée, pl. 808, No. 203).

The AMAZONS were a race of warlike females, said to have come from the Caucasus, and to have settled about the river Thermodon, in Asia Minor, where they founded the city Themiscyra. Their queen was Hippolyte, and to obtain her girdle was one of the labours of Hercules. The Amazons invaded Attica in the reign of Theseus, and went with their queen, Penthesilea, to assist the Trojans. She was slain by Achilles.

Restorations: The arms.

Engraved in Bouillon, vol. ii. pl. 10; Maffei, tav. 109; Mus. Pio, Clem. vol. ii. tav. 38; Pistolesi, vol. iv. tav. 20; Clarac, Musée, pl. 811, No. 2031; Bunsen, vol. ii. part 2, p. 168; Musée Français.

Dimensions: Height of figure, 6′· 2″· 3·; to top of hand, 6′· 3″ 0·

303. FAUN (SATYR), LIKE CLAPPING FAUN.

From PARIS.

Restored with syrinx in right hand, and holding a branch of support-stem in the other. Bellows under right foot.

304. WRESTLERS (PANCRATIASTÆ).

From FLORENCE.

The group is, in the opinion of some, connected with the Niobe family. One version of the fable says that the vengeance of Apollo and Diana came upon them, whilst the sons were exercising in the plain—the elder with their horses, the younger at wrestling. Moreover, Flaminio Vacca says that this group was disinterred at the same time, and in the same place, with the Niobe statues—namely, a little beyond the gate of S. Giovanni. They were purchased by the Grand Duke Ferdinand of Tuscany, who placed them in

his garden on the Pincian Hill (Flaminio Vacca, Memorie, No. 79, p. 247). Flaxman (p. 96) calls them a fine example of anatomical study in difficult but harmonious composition. The Medici family paid 1800 crowns for this group when first found, a sum equal to 2000*l.* of our money at the present day (Flaxman, p. 23). They are properly called Pancratiastæ (Παγκρατιασται) from παγκρατιον, which strictly means a *complete contest*,—hence an exercise of the Greek youths, which combined both wrestling (παλη) and boxing (πυγμη). Athletæ (αθλητται) were persons who contended for prizes (αθλα), and made it a profession. These boys are not even to be called Palæstæ (παλαισται) because throwing decided, but with the Pancratiastæ, the chief wrestling took place on the ground. The passionless heads of these youths accord strangely with other figures of the same epoch. These statues belong to a late period of Greek art, and we may expect the same amount of animation of countenance with the Niobid figures, or the statues of Scopas and Apollodorus. The heads are, in fact, not antique, which is proved by an old engraving, representing them in their original condition as when first discovered (Meyer, taf. 14 A). They may have been executed after the famous *symplegma* of Cephisodotus, son of Praxiteles, mentioned by Pliny, 36, cap. v. page 302. Sillig.

Restorations: Both heads, the left arm of uppermost figure, his left foot, right leg from the knee. Lower figure: right arm and right leg from above the knee.

Engraved, in the condition in which found, in pl. 109 of Insigniores Statuarum Romæ Icones; also in Meyer, taf. 1 A; Galleria di Fir. vol. iii. pl. 121; Meyer, taf. 14 A; Maffei, tav. 29; Gori, Mus. Flor. tav. 73; Clarac, Musée, pl. 858 A, No. 2176; Wicar, Galerie de Florence, vol. ii.

Dimensions: Height, 2′· 10″· 4·; Length, 3′· 11″· 0·

305. YOUNG FAUN (SATYR), CARRYING THE INFANT BACCHUS (DIONYSOS) ON HIS SHOULDERS.

He plays cymbals. A syrinx and pedum hang upon the vine-stump. Group in Greek Marble. From NAPLES. Formerly in the Farnesina at Rome; found in the Campagna di Roma.

Greek art. The only antique portion of the boy is the thighs, and parts of the figure attached to the shoulders of the faun. The face of the faun is modern. He has a tail. The extremities of the figure and part of the base also are restored. A similar statue with more of the child perfect in the Villa Albani. Clarac. Musée, pl. 704, B. No. 1628, B. The faun tripping on his toes carries the infant Bacchus on his right shoulder. The accessories seem to be ancient, and merit attention. The stem on the left bears vine-leaves and grapes. A pedum and syrinx are also attached.

Engraved in Mus. Bor. vol. ii. tav. 25; Clarac, Musée. pl. 704, B. No. 1628A; Neapels, p. 35, No. 103.

306. SILENUS, CARRYING THE INFANT BACCHUS (DIONYSOS).

Statue, Grechetto Marble. From the LOUVRE. Formerly in the Villa Borghese at Rome.

Discovered in the 16th century on the Quirinal, in the gardens of Sallust, together with the famous Borghese Vase (No. 352), a work that may rank with

the Torso, Laocoon, the Nile, and many other chef d'œuvres. Most probably of Roman time (Glypt. p. 103). In the Vatican Chiaramonti group the trunk is covered with vine-leaves and clusters (Pistolesi, vol. iv. tav. 7). A statue also is in the Glyptothek at Munich, besides the Museo Chiaramonti one (Glypt. Cat. No. 115). Musée Royal, vol. i.

Restorations: The hands and half the right fore-arm; and the extremities of the right foot of Silenus. The left leg, left arm, and a portion of the right arm of the infant; also the trunk of tree as far as the *nebris* or fawn-skin.

Engraved in Cl. Cat. p. 257, No. 709; Clarac, Musée, pl. 333, No. 1556; Bouillon, pl. 54; Maffei, tav. 77; Villa Borghese, st. 9, No. 13.

Dimensions: Height, 6′· 3″· 4·

307. POSIDONIUS.

Sitting Statue, life-size, of Pentelic Marble. From the LOUVRE. Previously in the Borghese Collection.

Formerly called BELISARIUS. Identified by an inscribed bust in the Farnesina Collection. Left side of square block carved into folding chair. The general conception of this figure, both in its attitude and the arrangement of the drapery, is excellent, but the original execution has been destroyed in many parts, especially the face, by a modern chisel.

Restorations: The hand, fore arm, and a great portion of the feet are modern restorations; also many parts of the drapery.

Engraved in Bouillon, vol. ii. pl. 28; Clarac, Cat. p. 46, No. 89; Visconti, Icon. Gr. vol. i. pl. 24; Villa Borghese, St. 4, No. 4; Clarac, Musée, pl. 327, No. 2119. See Portrait Gallery, No. 33.

Dimensions: Height, 3′· 10″· 6·

308. DEMOSTHENES.

A Sitting Statue, life-size, of Pentelic Marble. From the LOUVRE. Formerly in the Vatican, whither it had been transported by Pius VI. from the gardens of Pope Sixtus V. in the Villa Negroni or Montalto. The head did not originally belong to this statue, although antique. Bought by Jenkins. Covered with a simple mantle or pallium, he opens the roll upon his knees, and seems to meditate profoundly.

Restorations: The right hand and part of the fore-arm, the entire left arm and drapery near it. The nose, left ear, portion of right leg, feet, and part of the neck.

Engraved in Visconti, Mus. Pio. Clem. vol. iii. tav. 14; Bouillon, vol. ii. pl. 22; Guatt. Mon. In., vol. iv. Giugno, tav. 1; Cl. Cat. No. 92; Clarac, Musée, pl. 283, No. 2099A; Mus. Nap. No. 72. See Portrait Gallery, No. 19.

Dimensions: Height, 4′· 7″· 9·

309. GLADIATOR, WOUNDED AND PROSTRATE.

Statue, life-size, of Luni Marble. From the CAPITOL, at ROME, whither it was transferred by Clement XII. from the Villa Ludovisi. Found among the ruins of the gardens of Sallust—the Hand-book to Rome says at Antium—in 1770.

Mr. James Yates has recently published a learned essay upon this figure, of which the following is the substance. The statue was made in Italy, under the early emperors, perhaps Hadrian. It represents a native of one of the

northern nations opposed to the Romans, either Gauls, Germans, Dacians, Goths, or others. He was a man of some rank in his native army, perhaps the *Cornian*, or blower of the horn as signal for battle, which instrument lies on the ground. Having been taken captive, he has been condemned to be trained by the Lanista, and is supposed to be expiring in the arena, thinking of his home and country, as described by Lord Byron. This statue was found together with the so-called Paetus and Arria, still in the Villa Ludovisi; and they most probably formed part of the ornaments of some vast Roman monument commemorating a victory over barbarians. "The surface of the Dying Gladiator seems rubbed so as to give an extra polish. There is a want of sharpness, precision, and fulness about the forms. His ears are almost lost, but the bottom of one is clearly traceable, although it much resembles a lock of hair."—MS. Journal, Rome, April 25th, 1844. He wears a gold-twisted ornament called a torque round his neck. This was a sign of wealth and rank among foreign nations, and is also seen on the sarcophagus, No. 125, in the Bas-relief gallery.

"The 'dying gladiator' is one of those masterpieces of antiquity which exhibits a knowledge of anatomy and of man's nature. He is not resting; he is not falling; but in the position of one wounded in the chest and seeking relief in that anxious and oppressed breathing which attends a mortal wound with loss of blood. He seeks support to his arms, not to rest them or to sustain the body, but to fix them that their action may be transferred to the chest, and thus assist the labouring respiration. The nature of his sufferings leads to this attitude. In a man expiring from loss of blood, as the vital stream flows, the heart and lungs have the same painful feeling of want, which is produced by obstruction to the breathing. As the blood is draining from him he pants and looks wild, and the chest heaves convulsively. And so the ancient artist has placed this statue in the posture of one who suffers the extremity of difficult respiration."—Sir Charles Bell, *Anatomy of Expression*, p. 194.

Restorations: The entire right arm, the extremities of the feet, and part of the plinth.

Engraved in Mus. Cap. vol. iii. tav. 67; Bouillon, vol. ii. pl. 20; Maffei, tav. 65; Righetti; Mori, vol. ii. Sala Grande, tav. 31; Bunsen, vol. iii. p. 248; Clarac, Musée, pl. 869, No. 2214; Mr. Yates's Memoir to the Archæological Institute at Bristol, 1853. Musée Français.

Dimensions: Height, 2′· 9″· 0; Length, 5′· 5″· 9·

310. ACHILLES.

Heroic Statue of Parian Marble. From the Louvre. Previously in the Borghese Collection at Rome.

A ring above the right ancle. The workmanship of the knees and thighs is remarkably excellent, but the body is hard and swollen in parts. The right arm looks well in front, but viewed sideways, is heavy and incorrect. The features want grandeur of treatment.

Restorations: The left fore-arm, fingers of right hand, and the tips of some of the toes.

Engraved in Bouillon, vol. ii. pl. 14; Villa Borghese, st. 1, No. 9; Cl. Cat., p. 68, No. 144; Hirt. B. B., tab. 7, No. 2; Clarac, Cat., pl. 263, No. 2073.

Dimensions: Height, 6′· 11″· 6·

311. BACCHUS.

Statue, life-size. From NAPLES.

Raising the right hand with a bunch of grapes, and holding a *cantharus* in the left. The stem on that side ornamented with vines.

Engraved in Clarac, Musée, pl. 659, No. 1586; Mus. Bor. t. 1, No. 120.

312. GERMANICUS.

Statue, life-size, of Parian Marble. From the LOUVRE. Placed by Louis XIV. at Versailles, and previously in the Villa Negroni at Rome.

On the shell of the tortoise, beneath the drapery is the following Greek inscription:

ΚΛΕΟΜΕΝΗΣ
ΚΛΕΟΜΕΝΟΥΣ
ΑΘΗΝΑΙΟΣΕ
ΠΟΙΗΣΕΝ.

The forms of the letters are remarkable. The inscription in this cast is unfortunately illegible. Hitherto this figure has been called Germanicus, son of Drusus and Antonia, the niece of Augustus. From the peculiarity of countenance, and arrangement of the hair, it is the portrait of a somewhat aged Roman personage; not Germanicus certainly, because he died in the 34th year of his age, and the features do not at all correspond with his portrait on ancient coins. The attitude is that of a Mercury; his left hand originally held a caduceus; and the chlamys upon the left shoulder, which might have appeared to be kept from further falling by the upper part of the caduceus, and the tortoise below, are only further indications of the god of eloquence.

Restorations: The thumb and fore-finger of the left hand.

Engraved in Bouillon, vol. ii. pl. 36; Maffei, tav. 69; Cl. Cat. p. 259, No. 712; Clarac, Musée, pl. 818, No. 2314; Mus. Nap. No. 83. Musée Français. See Portrait Gallery, No. 115.

Dimensions: Height, 5′. 11″· 0·

313. ADONIS, OR APOLLO, OF CAPUA.

Statue heroic size, of Grechetto Marble. Fom NAPLES.

Found in the Amphitheatre, at Capua. The head, very like that of an Erôs, is turned to the left, as if listening. Gerhard considers the figure to have been somewhat overrated. It belongs to the age of Hadrian.

Restorations: Part of the thighs and legs, the trunk of tree, with bow and quiver, the right hand and left arm,—by the modern sculptor, Cali.

Engraved in Mus. Bor. vol. ii. tav. 24; Clarac, Musée, pl. 484, No. 932, pl. 650, No. 1492; Neapels, p. 87, No. 287.

Dimensions: Height, 7′· 3″· 5·

314. ANTINOUS, AS A GOOD GENIUS (AGATHODAIMON).

Statue, heroic size, of Parian Marble. From BERLIN. Formerly at Sans Souci. It belonged to Cavaceppi.

The hands and feet of this figure are antique and remarkably fine. One

finger of the right hand has been replaced. It is altogether wonderfully preserved. The eyes are hollowed to receive glass or stones. The serpent, as the emblem of the good genius, occurs on coins of Nero struck at Alexandria. Νεος ἀγαθος δαιμων. The elephant's trunk and serpent seem to bear a reference to the Indian Bacchus, and therefore Visconti prefers to call it Antinous-Bacchus, rather than Agathodaimon. See a little double Hermes, No. 355. Levezow says, page 82, that the statue is of Luni marble.

Engraved in Bouillon, vol. ii. pl. 51; Berlin Cat. No. 264, p. 24; Levezow, über Antinous, tav. 6; Cavaceppi, vol. i. No. 24; Mus. Nap. No. 194; Musée Royal, vol. i.

Dimensions: Height,

315. DISCOBOLUS.

This cast is much distorted.

316. MERCURY (HERMÊS).

Statue of Parian Marble. From the VATICAN. Found in the pontificate of Paul III., at Rome, upon the Esquiline, near S. Martino dei Monti, in a spot formerly called Adrianello.

Placed by Paul III. in the Belvedere of his palace; it was known by the name of the Antinous of the Vatican. Not superior to the Jason or Germanicus. A similar statue is in the possession of Lord Lansdowne, with the bent arm perfect. A repetition exists in Munich (Glyptothek, No. 127). Visconti was the first to consider it a Mercury. Very probably a Meleager, and in this opinion Winckelmann concurs. The right arm and left hand are modern. Gerhard says, although the head bears resemblance to the favourite of Hadrian, the style of art bespeaks an earlier and superior time. The probability of this statue being a Mercury rests upon the shortness of the hair, naturally curling, the delicacy of the form, and a slight inclination of the head. Visconti regards the light *chlamys* which enfolds the right arm as symbolical of his readiness to execute the commands of the gods. It is true that we neither see the *petasus*, *caduceus*, purse, or *talaria*, but they are not absolutely essential to identify the son of Maia. The style of head, character of the limbs, and general attitude would suffice. But a statue of Mercury, with caduceus and winged feet, and in precisely the same attitude, existed in the Farnese Palace, at Rome. A statue formerly at Versailles, and now in the Louvre, is also quite similar (engraved in vol. i. pl. 26, of Bouillon): it is of mediocre workmanship, but the attitude and peculiar throw of the *chlamys* round the arm, together with the short round curls of the hair, accord with the statue of the Belvedere. In addition, there are unequivocal remains of the wings to the head of the Versailles figure, and a fragment of the caduceus remained in his left hand. Compare No. 287 for the same figure restored. The origin in the Vatican remains as in the statue before us.

Engraved in Mus. Pio Clem. vol. i. tav. 7; Bouillon, pl. 27; Bunsen, vol. ii. p. 141; Pistolesi, vol. iv. tav. 97; Maffei, tav. 8; Clarac, Musée, pl. 665, No. 1514; Bunsen, vol. ii. part 2, p. 141; Mus. Nap. No. 129; Musée Français.

Dimensions: Height, 6′· 7″· 8·

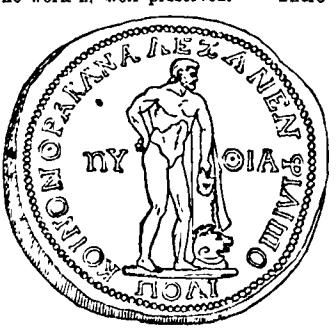
317. HERCULES (HERAKLĒS) (REPOSING).

Colossal Statue of Grechetto Marble. The work of Glycon. From NAPLES. Formerly in the Farnese Collection at Rome.

Commonly called the FARNESE HERCULES. Found in the baths of Caracalla, at Rome. The accounts, however, of the discovery of this statue vary in the most extraordinary manner. Inscribed—

ΓΛΥΚΩΝ
ΑΘΗΝΑΙΟΣ
ΕΠΟΙΕΙ

The work is well preserved. "There is a joint visible in the statue above the knees, which passes in the left knee directly through the ligament under the patella; the same in the other leg, but it slopes upwards and outwards, almost bounding the tendon of the vastus externus. The toes have been restored in plaster. Inscription is cut in thin sharp letters" (MS. Journal, Naples, April 20th, 1844). Mengs (vol. ii. p. 21) suspects, from the silence of Fulvio Orsini and Flaminio Vacca respecting the inscription, that it has been added since the discovery of the statue. Flaxman says (page 229): "The Hercules Farnese was evidently one of the first favourites of antiquity, from its frequent repetition in bronze and marble, on gems, and coins. It is worthy of remark that some statues of Hercules, in the same attitude of repose with that surnamed Farnese, but of much earlier date, have the proportions of common men, and that a series of them may be found in various collections, gradually increasing to the terrific strength of Glycon's statue. The head of this formidable hero bears a noble resemblance to his father Jupiter. The anatomical detail in the body and limbs is more distinct than in any other work of antiquity."



Coin of Caracalla, struck at Philippopolis, in Thrace, showing the statue of the reposing Hercules.

This statue is represented on the reverse of a coin of Caracalla, struck at Corinth, inscribed CLI. COR., now in the British Museum, and on another coin of the same emperor struck at Philippopolis in Thrace.

Restorations: Half the left fore-arm, and the hand, also the toes of both

feet. The head and extremities were much broken. The right hand holding the apples is ancient. The legs, which were not found at first were supplied by Guglielmo della Porta, until 1787.

Engraved in Mus. Bor. vol. iii. tav. 24; Maffei, tav. 49; Clarac, Musée, pl. 789, No. 1978; Neapels, p. 31, No. 97.

Dimensions: Height,

318 and 319. DIOSCURI.

CASTOR AND POLLUX. THE COLOSSI OF MONTE CAVALLO.

These stupendous groups were found in the baths of Constantine on the Quirinal Hill, now called Monte Cavallo. Flaminius Vacca relates a tradition that Constantine had brought them to this spot from the vestibule of the palace of Nero, and that many architectural fragments, found together with the figures, confirm this opinion. Visconti believes them to be copies made at Rome in the time of Nero, from bronze statues of considerable celebrity. They have never been thoroughly finished, many masses upon them remain imperfect, and the same also is the case in the colossal figures of the Nile and Tiber found at the same time. Flaxman says (p. 94): "We may fairly presume the colossal statues on Monte Cavallo, in Rome, to be the works of Phidias and Praxiteles, as inscribed on their pedestals, because the animated character and style of sculpture seem peculiar to the age in which those artists lived; and because in the frieze of the Parthenon there is a young hero governing a horse, which bears so strong a resemblance to those groups, that it would be difficult to believe it was not a first idea for them by one of those artists."

I have already expressed my conviction (in the Introduction, page 42 of Greek Court) that these statues are copies from bronze originals belonging to the Macedonian epoch. The rising and snaky hair on the forehead, and exaggerated expression of the eyes and mouth, have also a strong affinity to the age of Alexander. The surface of the flesh is very much corroded; but in some parts where it has been protected, as, for instance, down the cheek of the left-hand figure, we observe that it has been elaborately finished. The warts or mammiform projections on various parts of this figure are very remarkable. There is a grand massiveness about the limbs and trunk in both groups. The arms and legs taper remarkably towards the extremities, and the hands appear very small in proportion. The drapery folding round the arm of the right-hand figure is wrought in the true grand style. The hollows and grooving of the folds are wonderfully executed. It is worthy of the statutes in the Parthenon pediment. The veins are delicately shown in several parts, and clearly to be traced inside one of the arms where the surface has been sheltered from the action of the weather. A vein is also traceable upon the shoulder muscle. In the open mouth of the right-hand figure the teeth are distinctly marked; the eye-balls also are strongly indicated by deep-cut lines, and the pupil hollowed out into a peculiar form. The eyelids are made more effective by very deep channelled lines above and below: this gives a surprising force of expression. The eyeballs of the horses are also marked in the same manner, the centre or pupil being very deep. This expedient is not to be seen in any of the sculptures of the Parthenon, the projecting eyeball of the celebrated horse (No. 185, e.) is perfectly smooth, and the bronze horse, from Florence, also, Nos. 71 and 69. The cheeks of these horses are remarkably

broad and the bones quite flat: there is great animation of expression about them. Their faces are traversed by veins, which show very strongly upon the bellies. The creases of the skin at the junction of the head with the throat are somewhat exaggerated. The breast-plate or *lorica* standing at the side of the figure does not accord with the formation of such armour at the time of Phidias. Neither upon the Parthenon nor upon the painted vases of the next period do we find such an arrangement of straps at the shoulders and round the hips; but we *do* find them in connection with statues of Alexander the Great, and used then on the ground for support also. Thus it is in the famous statue of Alexander, found at Gabii, and in the Rondanini Alexander, now at Munich. The celebrated equestrian bronze of Alexander, found at Herculaneum, has a somewhat similar style of armour. In that group the eyeballs of the hero and his charger are deeply pierced. Whatever the exact epoch of these Monte Cavallo figures may be, there can be no doubt that they belong to a very superior class of art, admitting of comparison, for grandeur of style and conception, with the well-ascertained works of Phidias in the pediments of the Parthenon. These statues occupy a prominent position at Rome on the ancient Quirinal hill, which is now called, from these groups, *Monte Cavallo*. They stand in front of the Pope's Palace. The names of Phidias and Praxiteles are inscribed in modern Italian letters upon the pedestals, but not traceable further back than the time of Sixtus V.

Engraved in Meyer, taf. 15, figs. A and B; Maffei, tav. 11 to 13; old engraving, by Bunsen, vol. iii. part 2, p. 404.; Clarac, Musée, pl. 812 A; No. 2043; referred to in Mus. Pio Clem. vol. i. p. 288, note (2).

319. VACANT.

320. MONUMENT OF LYSICRATES.

Choragic Monument at Athens, erected, according to the inscription on it at the time that Evanetus was Archon, B.C. 335-4, whilst Alexander the Great was invading Persia. The entire height is thirty-four feet. It is circular, and the diameter eight feet. Upon the upper part of the wall, between each of the columns, are two tripods in low relief. The roof elegantly tends to a summit upon which a bronze tripod originally stood. It was customary for those who obtained the tripods as prizes in musical contests to dedicate them in some temple, or in separate buildings erected for them along a street on the east side of the Acropolis, which obtained the name of the street of the tripods. This monument is the earliest known instance of Corinthian architecture, the capitals of the columns are very beautiful, and the shafts are fluted in a peculiar manner. The frieze is ornamented with figures illustrative of the adventures of Bacchus and the Etruscan pirates, narrated in the hymns of Homer. Bacchus was seized sleeping by pirates and conveyed on board their ship; he punished them by converting the ship into a vine and the pilot into a raging lion. As the mariners leapt into the sea, they were changed into dolphins. This transformation is represented on the frieze. Satyrs appear also punishing the snake-bound Etruscans with fire. These sculptures are valuable examples of the age of Lysippus. The monument was only used as a pedestal for the tripod belonging to Lysicrates, but in later times when a monastery was built around it, the interior was converted into a sanctum for the Prior. A view of the interior may be seen in Dodwell's Travels (vol. i. p. 289).

Engraved in Stuart's Antiquities of Athens, vol. i. pl. 24.

321. DEMOSTHENES.

Standing Figure, life-size, of Greek Marble. From the VATICAN.

A scrinium at his feet. Standing statue, life-size, bare-breasted, with mantle thrown over the left shoulder.

Restorations: The hands and the scroll.

Engraved in Clarac, Musée, pl. 842, No. 2122; Pistolesi, vol. iv. tav. 19; Bunsen, vol. ii. part 2, p. 94.

See Portrait Gallery, No. 19.

Dimensions: Height, 6′· 5″· 2.

322. SOPHOCLES.

Standing Statue, life-size. From the LATERAN MUSEUM, at ROME. Found at Terracina, and presented by Cardinal Antonelli.

A remarkably fine figure, and very similar in attitude and costume to the statue of Æschines, No. 326. H.B. last ed. p. 204. The round box at his right side serves as a *bookcase*. It contains 8 papyri, viz., rolls or books (for binding was unknown in those days), and this affords us a very interesting opportunity of observing the different ways in which they might be arranged. Sometimes they were rolled up entirely—sometimes from both ends; the latter when they were only half read through, as persons were compelled to unroll as they read. The lines of writing, however, did not continue the whole length of the sheet, but were broken into columns as our newspapers and dictionaries.—(See, for further illustration, p.p. 20 and 50 of Pompeian Court Catalogue.) The statue of Demosthenes, No. 308, has also a *scrinium*, or bookcase; but it is closed, and does not afford us the same curious particulars.

Dimensions: Height,

323. VACANT.

324. PHOCION.

Statue, life-size, of Pentelic Marble. From the VATICAN. Found at Rome, among the foundations of the Palazzo Gentili.

Altogether a fine work. Statue of a warrior wearing the *chlamys*, a simple cloak, and helmet. Visconti saw a similarity between the workmanship of this figure, and that of the Demosthenes now in England at Knowle. Visconti afterwards thought it might be one of the seven chiefs against Thebes. The legs are modern and fairly restored, so also the left hand. No doubt the portrait of an ancient Greek, but we have little evidence of its being the actual portrait of Phocion (Mus. Pio Clem. text, p. 310). Standing with bare feet, a helmet on head, and the body enveloped in a thick mantle, or *chlamys*. The ideal beauty of this figure renders it much more probable to have been one of the heroes of the ancient games, perhaps one of the founders, Adrastus or Amphiaraus. A small repetition also in the Vatican.

Engraved in Mus. Pio Clem. vol. ii. tav. 43; Bouillon, vol. ii. pl. 23; Pistolesi, vol. vi. tav. 10; Bunsen, vol. ii. part 2, p. 242; Mus. Nap. No. 75; Pistolesi, vol. vi. tav. 59; Clarac, Musée, pl. 842, No. 2117; Musée Française.

See Portrait Gallery, No. 23.

Dimensions: Height, 6′· 11″· 4.

325. VACANT.

326. ARISTIDES, OR ÆSCHINES.

Statue, life-size, of Greek Marble. From NAPLES. Found in Herculaneum.

This portrait is rather, from the general appearance, to be ranked among philosophers than statesmen, and is remarkably like a statue of Marcus Aurelius at Venice, engraved in Ferrarius, p. 145, and Zanetti, Stat. di S. Marco, vol. i. No. 27. This statue was found in the Villa of the Papyri, at Herculaneum: the name of an orator or a literary man would therefore be much more appropriate than Aristides, whose portrait has never yet been satisfactorily ascertained.

Engraved in Mus. Bor. vol. i. tav. 50; Clarac, Musée, pl. 843, No. 2136; Mus. Bor. No. 2136; Neapels, p. 105, No. 363; H. B. p. 169.

See Portrait Gallery, No. 8.

Dimensions: Height, 6′·6″·4.

327. PHILOSOPHER, KNOWN BY THE NAME OF ZENO.

Statue, life-size, of Grechetto Marble. From the CAPITOL.

Found in 1701, near Lanuvium, the modern Civita Lavinia, where Marcus Aurelius had a villa. In the same spot, and at the same time, was discovered the beautiful faun called *περίβοητος* (No. 12). A similar statue at Munich (Glypt. Cat. No. 162). The square mantle, or *pallium*, which envelopes the figure, the cut of his beard, and style of hair, and the *scrinium*, or box for rolls at his feet, show him to be a philosopher.

Restorations: The right arm and the feet.

Engraved in Mus. Cap.; Bouillon, vol. ii. pl. 20; Visc. Icon. Grecque; Bunsen; Mus. Nap. No. 71.

See Portrait Gallery, No. 21.

Dimensions: Height, 5′·7″·4.

328. MINERVA (ATHÊNÊ).

Colossal Bust of Pentelic Marble. From MUNICH. Formerly in the Albani Collection.

A portion of a statue exactly like the Minerva of Velletri (No. 351), only far superior in execution. The eyes were hollow to receive coloured stones, and very probably both have been copied from a Phidiac original, which, to judge from the execution of this and other repetitions, must have been a bronze, perhaps the Lemnian Minerva which stood on the Acropolis at Athens (see p. 29 of Introduction to Greek Court). The eye-sockets have been filled up, and the plates of the helmet, the nose, part of the under-lip, and some of the snakes of the Ægis, are modern restorations. It was found in the ruins of the villa of Licinius Murena, near Tusculum. Instead of the usual plume or crest at the top of the helmet is placed a serpent. The hair is gathered behind in a mass and falls down the neck, in the manner called by the Greeks *παρασπλεγμενη* (—*ως*, Liddle and Scott).

Engraved in Millin. Mon. Ant. Ined. ii. 24; Bouillon, vol. i. pl. 70; Glyptothek Cat. No. 84.

329. MELPOMENE.

A Colossal Bust of fine-grained Parian Marble. From the VATICAN. Found at the entrance of the Theatre in Hadrian's Villa, at Tivoli.

The hair is arranged like that of a tragic mask.

Visconti, Mus. Pio Clem. vol. vi. tav. 10.

330. YOUNG JUPITER.

A colossal Head. Very fine. From NAPLES.

331. LUCIUS VERUS.

Colossal Head. See Portrait Gallery, No. 50.

332. PLOTINA.

Colossal Head. See Portrait Gallery, No. 99.

333. LUCIUS VERUS.

334. JULIA DOMNA PIA.

Colossal Head. See Portrait Gallery, No. 94.

335. JUNO.

From Ludovisi Collection at Rome.

336. MEDUSA HEAD, FROM COLOGNE.

From COLOGNE. In the Museum bequeathed by Prof. Wallraff to his native city. Very little of the sculpture is really antique. Compare the Medusa mask from Munich, No. 410.

337. OLYMPIAN JUPITER (ZEUS).

Colossal Bust of Italian Marble. From the VATICAN. Found at Otriculum during the excavations carried on by Pius VI.

The largest and finest head known of this divinity. No other representation of the countenance of the chief of gods and men can be compared with this sublime work of art. It accords more completely with the description of Homer and the statue of Phidias than any other. Benignity, serenity, power, and majesty, seem all united in this magnificent head. What then must have been the glory of the entire statue of which this only formed a part?

Restorations: The head-band, back of the head, and neck.

Engraved in Bouillon, vol. i. pl. 65; Mus. Pio Clem. vol. vi. tav. 1; Pistolesi, vol. v. tav. 103; Bunsen, vol. ii. part 2, page 225; Mus. Nap. No. 116. Musée Français.

338. TITUS VESPASIAN.

Colossal Bust of Greek Marble. From NAPLES. Formerly in the Farnese Collection.

See Portrait Gallery, No. 39.

Engraved in Mus. Bor. vol. xiii. tav. 24.

339. JUPITER SERAPIS, WITH MODIUS AND RAYS.

Bust, colossal, of Pentelic Marble. From the VATICAN. Found on the Via Appia, at a place called Colombaro, in the same excavation as the Discobolus, No. 294.

Serapis was an ancient Egyptian divinity who presided over the dead. His worship increased at the time of the foundation of Alexandria, and Ptolemy the first was impelled by a dream to bring to Egypt an old statue of the Infernal Jupiter from Sinope, which was soon associated with Serapis by the Egyptians. The emblems of Pluto and the earlier Serapis were thus united and introduced into Rome as one divinity. The age of Hadrian seems to have been the most productive of images of this kind, and of a very superior style of art. The Egyptian Goddess Isis was introduced into Rome about the same time as Serapis. The execution of this bust falls very short of the grand conception and invention of the character.

Restorations: The nose and a portion of the left shoulder. The seven spikes to represent rays are modern, but the holes in the marble and representation on coins clearly prove them to have formerly existed.

Engraved in Mus. Pio Clem. vol. vi. tav. 15; Pistolesi, vol. v. tav. 110; Bouillon, vol. i. pl. 70; Bunsen, vol. ii. part 2, page 226; Mus. Nap. No. 7.

340. MARINE DEITY—OCEANUS, OR, MORE PROBABLY, TRITON.

Terminal Bust of Hermes, of Grechetto Marble. From the VATICAN. Found near Pozzuoli, by Gavin Hamilton, who ceded it to Clement XIV. for his museum.

Crowned with vine-leaves and grapes, with two horns at the top of his head, scales or vine-leaves over his countenance and breast. Two dolphins are starting out of his beard, the hair of which, and of the head, also resembles flowing water. The front of this terminal bust is marked with undulations like waves.

Restorations: The nose and mouth.

Engraved in Bouillon, vol. i. pl. 65; Mus. Pio Clem. vol. vi. tav. 5; Pistolesi, vol. v. tav. 106; Bunsen, vol. ii. part 2, p. 225; Mus. Nap. No. 113. Compare a very similar bronze bust of a younger Triton in the British Museum, engraved in the Dilettanti Specimens, vol. i. pl. 55. Musée Français.

341. JUNO.

Colossal Head. Found at Carthage.

342. PERTINAX.

Colossal Head. See Portrait Gallery, No. 49.

343. TRAJAN.

Colossal Head. See Portrait Gallery, No. 45.

344. MARCUS AURELIUS.

Colossal Head. See Portrait Gallery, No. 48.

345. M. AGRIPPA.

See Portrait Gallery, No. 113.

346. THALIA.

Colossal Bust of fine-grained Parian Marble. From the VATICAN. Found at the entrance to the Theatre to Hadrian's Villa, at Tivoli.

The hair is adorned with vine, and arranged altogether like that of a mask. Visconti, Mus. Pio Clem. vol. vi. tav. 10.

347. ANTINOUS.

Colossal Bust of the Braschi Statue, of Carrara or Luni Marble.
For the entire figure see page 14 of Introduction.

The entire statue, eleven feet high, is now in the Lateran Museum; it was formerly in the Palazzo Braschi at Rome. Found at the close of the last century by Gavin Hamilton, at Sta. Maria della Villa near Palestrina; it was put together by Pierantoni. Pope Pius VI. gave it to his nephew, Duke Braschi, from whose palace in the Piazza Navona it was removed to the Lateran.

Engraved in Levezow über Antinous, tav. 7 and 8; Guattani, per 1805, Genarro; Bunsen, vol. iii. part 3, p. 405. See Portrait Gallery, No. 79.

348. HEAD OF THE YOUTHFUL BACCHUS.

From the Museum at LEYDEN. Brought originally from Asia Minor.

It is in reality part of a statue; a broad band passes across the forehead, and causes a peculiar starting of the hair, above which, mingled with the ivy berries, it has a very singular effect.

Restorations: The nose, lips, and some portions of eyelids, part of hair also on each side of the head.

Engraved in Mon. dell' Inst. vol. iii. tav. 41, 1.

349. JUNO (HÊRÊ).

Colossal Head. Fom the VILLA LUDOVISI.

The most celebrated and grandest representation of the countenance of the Queen of the Gods. This enormous head is surmounted by a frontlet or tiara, adorned with palmettes and a row of beads, which hang down on each side of the neck.

Restoration: The tip of the nose.

Engraved in Meyer; Geschichte der Kunst. taf. 20; Bunsen, vol. iii. part 2, p. 582.

350. DIRCE, TIED TO A BULL; COMMONLY CALLED THE TORO FARNESE.

A colossal Group of Grechetto Marble. From NAPLES.

Formerly in the Farnese Collection, where it occupied the second court of the Farnese Palace, and ornamented a fountain. It was removed to Naples in 1786. For a long time this group was placed in the Villa Reale, and seen to great advantage in the open air, but it has since been united with the other masterpieces of sculpture in the Gallery of the Studij. It was found originally in the baths of Caracalla, with the Hercules, No. 317, during the pontificate of Paul III.

This celebrated group is especially interesting as one of the few works remaining to us which has been described by Pliny, xxxvi. 5-4. He tells us that it is the work of two Rhodian sculptors, Apollonius and Tauriscus, sons of Artemidorus, and carved in one block of marble. He further states that it was brought from Rhodes to Rome by Asinius Pollio in the age of Augustus.

There seems no reason for doubting that this is the very group mentioned by Pliny, and we may regard it as the best, if not the only example of that colossal style of sculpture which had its origin in the south of Asia Minor, and was perfected by Chares of Lindus. The infuriated bull is being restrained for a moment by the two sons of Antiope and Jupiter, whilst Dirce, their victim, lies almost prostrate on the ground, attempting to moderate the wrath of Amphion, who is distinguished by a lyre placed at his feet. Antiope stands behind, in so insulated a position that it is doubtful whether she belonged to the group originally. This wonderful composition is overloaded with accessories; it has been much restored, but that the general appearance has not undergone much change may be seen in two ancient representations upon coins here appended. Flaxman says (p. 95): "Zethus and Amphion, tying Dirce to the bull's horns, an example of filial vengeance for a persecuted mother, is as heroic in conception as vast in execution. The restorations of this group are so bad, that they become only tolerable by something like an assimilation of spirit in their union with the ancient and venerable fragments."

Restorations: All the figure of Dirce above the middle of the body, the head and neck of Amphion, both arms and part of the hands, the legs from the ankles to above the knee, three middle toes of left foot, are antique. Part of the chlamys on his shoulder has been restored. The entire head of Zethus, the left leg from foot to the attachment of thigh to the tree, the right knee and part of leg, the right arm between wrist and shoulder, and left fore-arm with drapery and the hand holding chords. Antiope, entire head and neck, right arm and hand, left arm and hand holding a lance, part also of the left leg. The bull has the ears, horns, fore-legs, and lower part of hind legs restored. The bacchanal boy seated, his right leg attached to the rock, the right fore-arm and hand and entire left arm to the wrist, together with a few restorations in the head, goat's skin, and tunic. The Dog, excepting a paw, is entirely modern. The sides of the base, which seem teeming with animal life, are more or less restored.

Coin of Alexander Severus, struck at Acrasus, in Lydia. From the Imperial Cabinet at Vienna.

From a Contorniate Medal in the British Museum.

Dirce was the wife of Lycus, King of Thebes, who had divorced his former wife, Antiope. Dirce treated Antiope with great cruelty, so that when Zethus

and Amphion, the sons of Antiope, obtained possession of Thebes, they took vengeance upon Dirce. They tied her to a wild bull of Mount Cithæron, which dragged her about till she perished.

Engraved in Mus. Bor. vol. xiv. tav. 5 and 6; Maffei, tav. 48; Clarac, Musée, pl. 811, No. 1952; 811 A. No. 1952.

Dimensions: Height, 12′·4″·0.

351. PALLAS.

A colossal Statue of Parian Marble. From the LOUVRE.

It was discovered 1797, in the neighbourhood of Velletri, among the ruins of an ancient villa. The name Pallas was given to Minerva from *Pallo*, Παλλω, to brandish a spear, as she was a goddess of war. Others derive the name with greater probability from *Pallax* (Παλλαξ) a very ancient Greek word, signifying a virgin. Homer uses the combined epithet PALLAS ATHÊNÊ.

Restorations: The whole right hand, and some portions of the left.

Engraved in Bouillon, vol. i. pl. 23; Cl. Cat. p. 133, No. 310; Clarac, Musée, pl. 320, No. 851. Musée Français.

Dimensions: Height, 10′·1″·1.

352. BORGHESE VASE.

Of Parian and Pentelic Marble. From the LOUVRE. Formerly in the Borghese Villa at Rome.

The two satyrs' heads originally had a curving handle over them, which the modern chisel has destroyed. The vase is otherwise quite perfect, and free from restoration.

Engraved in Bouillon, vol. i. pl. 80; Villa Borghese, St. 2, No. 9; Admiranda, tav. 50 and 51; Cl. Cat., p. 259, No. 711; Clarac, Musée, pl. 130, No. 142.

353. MEDICI VASE.

Of Marble. From the FLORENCE GALLERY.

The upper half of this vase lay many years in a storehouse belonging to the Gallery, regarded as a superior piece of sculpture, and supposed to belong to the Medici Vase, then at Rome, which consisted of the lower half only,—Zannoni, p. 262. The head of Achilles is not in the middle of the body, but nearer to the left shoulder,—Zannoni, p. 267.

Engraved in Galleria di Firenze, vol. iii. p. 156; Admiranda, Nos. 18, 19.

354. VASE (CRATÊR), WITH HEADS.

Carrara Marble. From the LOUVRE. Formerly in the Palazzo Lanti at Rome. Handles gracefully twisted.

Engraved in Clarac, Musée, pl. 145, No. 124.

355. VASE, WITH BACCHIC MASKS.

Of Parian Marble. From the LOUVRE. Formerly in the Villa Borghese at Rome.

The form of this vase shows it to be of the class of vases called *cratêr*. They were generally large, and used at entertainments for mixing the wine, which was never drank without a certain admixture of water in a fixed proportion.

The masks represent a young faun's head with pointed ears, and three of Silenus, crowned with ivy and a fir branch. Near the ivy-crowned Silenus mask lie the cymbals, and on the sides the pedum and thyrsus mark the connection between Bacchus and the fauns. The curved sides of the vase are gracefully curtained by a *nebris*, or fawn-skin, hanging by a fillet from thyrsus to thyrsus. This vase is remarkable for the beauty of its design and execution. It is fortunately in excellent condition.

Restorations: The foot, and some portions of the lip.
Engraved in Bouillon, vol. iii. Vases, pl. 9.

356. VASE (CRATÊR).

From the CAMPO SANTO, at Pisa.

With Nymphs and Bacchus, and Pan with ox-feet. Bacchus (Dionysos), Pan and the Hours.

Engraved in Lasinio, Sculture del Campo Santo, tav. 61; Gerhard, Ant. Bild. pl. 45, No. 3; compare Mus. Bor. 7, 9.

357. FOUNTAIN IN FORM OF A TRIPOD.

One block of Pentelic Marble. From the LOUVRE. Found in Hadrian's Villa at Tivoli. It formerly stood at the entrance of the Capitol at Rome.

The basin part of the tripod is fluted, and the pipe for water was conveyed through the baluster in the centre; each capital is adorned with a figure of Scylla, but no two are alike; Lion's masks project between the capitals. Caylus describes this falsely as of black marble.

Engraved in Bouillon, vol. iii., Fontaines, No. 1; Clarac, Musée, pl. 260, No. 647; Cl. Cat. No. 207; Mus. Cap. vol. iv. p. 370; Mus. Nap. No. 15. Musée Français.

358. CUPID ENCIRCLED BY DOLPHIN.

A Group in Grechetto Marble. From NAPLES. Formerly in the Farnese Collection at Rome.

Restorations: The head and feet of Cupid, by Solari; also tail of dolphin.
Engraved in Mus. Bor. vol. ii. tav. 9; Clarac, Musée, pl. 646, No. 1468; Neapels, p. 119, No. 428.

359. AMAZON.

From the VATICAN.

360. CERES.

Little Statue. From the VATICAN.

361. MERCURY.

Sitting Bronze Figure. From HERCULANEUM.

362. MEDICI VENUS (APHRODITÊ).

363. ATHLETE.

364. POSIDONIUS.

See Portrait Gallery.

365. POLYMNIA.

Statue. From NAPLES.

366. BRONZE STATUE OF A YOUTH.

From BERLIN.

367. FAUN.

From the CAPITOL.

368. ANTINOUS AND HIS GENIUS.

A group. From MADRID.

369. DANCING FAUN.

From FLORENCE.

Presented by the Hon. E. Stanhope.

370. SLEEPING FAUN.

Upper part of figure, see statue No. 19.

371. BUST OF MELEAGER.

372. BRONZE FAUN (SATYR) SLEEPING.

Statue, life-size, of Bronze. From NAPLES. Found in Herculaneum, 1756, March 6th.

Two glands under the chin are very remarkable. Very slim boy. The action closely resembles that of the famous Barberini Faun, now at Munich, No. 19. This young faun sleeps sitting upon a mass of rock, his right arm bent over his head, and the left hanging lifelessly at his side. The two excrescences on his neck, resembling those of goats, are called by Hippocrates *Satyriasmoi* or *Phereæ*.

Dimensions: Height, 4′·3″·0.

373. APOLLO SAUROCTONOS, WITH DELICATELY MINUTE LIZARD UPON A KNOTTY TREE.

Small Bronze Statue. From the VILLA ALBANI.

Restorations: The lizard, which is exactly like a modern Roman bronze. Comp. Clarac, Musée, pl. 486A, No. 905B (see No. 258).

Dimensions: Height, 3′·1″·7.

374. SMALL SITTING FIGURE OF URANIA.

375. BRONZE STATUE OF A YOUTH.

From FLORENCE.

376. SMALL FIGURE OF CERES.

From the VATICAN.

377. APOLLO LYCIUS.

From FLORENCE.

378. THE DOG MOLOSSUS.

From FLORENCE.

379. WRESTLERS, OR PANCRATIASTÆ.

From FLORENCE.

380. BRONZE STATUE OF A BOY EXTRACTING A THORN.

From the CAPITOL, at ROME.

381. ANTONINUS PIUS.

See Portrait Gallery, No. 47.

382. INDIAN BACCHUS.

A Bronze Bust. From HERCULANEUM, discovered in 1759. Called, at first, PLATO.

A remarkably fine bronze. The hair is long and crisp; it is bound immediately over the forehead by a band. The expression of the downcast face is somewhat melancholy. A peculiar tuft beneath the lower lip is observable, and to be seen in other statues of the Elder Bacchus also.

Engraved in Mus. Bor. vol. i. tav. 46; Bronzi d'Ercolano, vol. ii. tav. 29; Antichita d'Ercolano, vol. v. tav. 29.

383. BUST OF LAUGHING FAUN (SATYR).

Known as Fauno colla Macchia, of Parian Marble, resembling ivory in its whiteness and fineness of grain. From MUNICH. Formerly in the Villa Albani; said to have been found in the tomb of Cecilia Metella, in the Campagna of Rome.

The name *colla Macchia* or *à la tache* is derived from an iron tinge upon the right cheek and shoulder. One of the most beautiful and precisely modelled heads of antiquity; the entire work displays the most refined delicacy and softness of texture appropriate to youth. The ears are pointed, and the hair is short. One projection peculiar to goats is observable on the right side of the neck. The ancients called them *φηρεα*. The other projection was destroyed by some injury to the marble. On the right side of his neck appears one of the goat-like warts peculiar to the satyrisk tribe.

Engraved in Glyptothek Cat. No. 100; Bouillon, vol. i. pl. 76.

384. BUST OF ACHILLES.

Similar to No. 398, but in much worse condition.

385. DOUBLE HERMES, OR TERMINAL BUST.

Small heads, one of a laughing Faun and the other like Alexander, which is covered with skin of elephant's head, without extending over the Faun. The elephant's flat ears hang down on each side, forming a separation between the two busts.

386. BEARDED BACCHUS.

A bust crowned with vine leaves and fillets on each side. The hair of head and beard is divided into numerous distinct locks, as in several examples in the British Museum (see Vaux, p. 195).

387. BACCHUS (DIONYSOS), WINGED AND BEARDLESS.

Small Marble Bust. From the Museum of BERLIN. Found at Narni.

Restorations: The nose and bust.
Published by Dr. Emil Braun.

388. ZEUS TROPHONIOS.

A Marble Head, belonging to Prince Talleyrand; called by others Crœsus, Polycrates, and Porsenna.

Engraved in Gerhard Archäologische Zeitung, No. 1, taf. 1.

389. HEAD OF APOLLO, WITH HAIR GATHERED INTO A PECULIAR KNOT.

390. JUPITER.

Bust with drapery over left shoulder; *strophium* round head; nose remarkably long.

391. DOUBLE HERMES, OR TERMINAL BUST.

Two female heads, one with plain band like Ariadne; the other with a band of triple-plaited hair arching over head.

392. HEAD OF APOLLO.

The hair braided in an archaic manner. The eyeballs are indicated.

393. JUPITER SERAPIS.

Small bust with *modius* upon head. The hair arranged in double row of locks over forehead. The eyeballs are marked. Neck bare.

394. THE SUN (HELIOS).

Called the ALEXANDER of the CAPITOL. A Bust in Pentelic Marble. From the CAPITOL at Rome.

Ancient art and mythology frequently exhibit the sun with attributes different from those of Apollo. The god of day is represented with a serene and tranquil physiognomy; his floating curls are restrained partly by a band or *strophium*, in which may be seen seven holes for the insertion of bronze gilt

rays or spikes. The same character of head and hair are preserved on the coins of Rhodes, which bear the head of the colossus representing the sun. Hesiod and Apollodorus, in their genealogies, both distinguish the son and daughter of Hyperion from the children of Jupiter. When Homer relates the story of Sol, or the sun, detecting the crime of Venus and Mars, he includes Apollo among the gods of Olympus to witness the strange sight afforded by Vulcan. Diana, in the same way, invariably chaste, is distinct from the Selene or Moon, who visited Endymion upon Mount Latmos, and was known also for other attachments of the same kind.

Engraved in Bouillon, vol. i. pl. 75; Mus. Nap. 189.

395. JUNO.

With large plain *sphendone*, or frontlet. Hard in execution, and very much distorted.

396. APOLLO.

Head of a Statue. From the Cabinet of Count Pourtalès-Gorgier, at PARIS. Formerly in the Giustiniani Collection at Rome.

The exuberance of hair is quite extraordinary; the style and arrangement of it remind us, notwithstanding, of the Belvedere Apollo. There is an expression of pain in the countenance, which does not accord with other representations of the divinity.

Engraved in Antiques du Cabinet Pourtalès, pl. 14; and in Oesterley, Part ii. taf. 11, No. 123.

397. HEAD OF THE LAOCOON.

From the Gallery of the Duke d'Aremberg, at BRUSSELS.

Although evidently a repetition of the head of the celebrated Laocoon found near the Palace of Titus, it displays several essential differences in respect to style of art. The entire forms seem more softened—melted down, if the expression may be permitted—the hair rounder and less picturesque than in the Vatican statue, and the eyeballs marked, which cannot be traced in the Vatican figure. The mouth is wider and more open, strongly displaying the teeth. The expression in this head is vehement and agonised, imparting a feeling of pain to the beholder which no work of art should do. The Vatican head exhibits the teeth also, but with less distortion of the mouth. An opinion was circulated in the French papers about February, 1841, that this was the original head of the Vatican figure. The story ran, that when the group was first discovered the head was *wanting*, and that one had been supplied by a practised sculptor from an antique *bas-relief*. Subsequently the original was found by some Venetians, who sold it to the father of the Prince for 160,000*l.*; and the story proceeds to say that Napoleon offered the Duke its weight in gold for it. See No. 16 for account of the original and its restorations. This head is most probably a modern work.

398. ACHILLES.

Bust of Parian Marble. From MUNICH. Formerly in the Villa Albani, at Rome.

Named in the numerous repetitions in other collections either Mars or Achilles. (Compare statue No. 310.) The helmet has a sphinx instead of crest,

and a griffin on either side; the frontlet is ornamented with two dogs, having a palmette between them. The whiskers are strongly marked, and the bust altogether is a repetition of No. 384. It is a fine work of Grecian art.

Restorations: The crest and sphinx.
Engraved in Piroli, Mus. Nap. ii. 59; Glyptothek, No. 83.

399. ÆSCULAPIUS (Asklêpios).

Bust of Parian Marble.

The head is characterized by a kind of turban or twisted band, called theristrion (*θεριστριον*), peculiar to this god. The countenance displays considerable resemblance to Jupiter. This is a portion of an entire statue attributable to the best period of Grecian art. The figure is continued considerably below the chest. The body is bare.

Engraved in Bouillon, vol. i. pl. 71; Mus. Nap. No. 14.

400. FEMALE BUST.

The fragment of a Statue. From the Arundel Collection, at Oxford.

The drapery covering one breast. The largeness of the forms and the treatment of the marble show a decided affinity to the sculptures of the time of Phidias, which Mr. Newton was the first to point out.

The nose has been very badly restored.
Described by Dr. Waagen, Treasures of Art, vol. iii. p. 52.

401. PHILOSOPHER.

Very small Bust.

402. BUST OF DRAPED FEMALE.

403. PLŪTO.

404. OMPHALE.

A Bust of Pentelic Marble. From the Louvre. Formerly in the Villa Albani where it was called Iole.

A very superior work of art.

Restorations: All except the mask.
Engraved in Bouillon, vol. ii. pl. 67; Cl. Cat. No. 193, p. 88.

405. BUST OF ARIADNE, or ARETHUSA.

A band passes across the forehead.

406. SERAPIS, or INFERNAL JUPITER.

Head set on to another bust, which is naked, with the exception of a mantle, fastened by a clasp or *fibula* on the right shoulder.

407. PARIS.

Bust of Pentelic Marble. From the Villa Albani.

The lover of Helen is dressed in the Phrygian cap, his beautiful hair in curls more like a woman's style; for this his noble brother Hector reproaches him in the Iliad.

408. BUST OF MINERVA MEDICA.

See statue No. 18.

409. BUST OF PALLAS.

410. MEDUSA.

From the GLYPTOTHEK, at MUNICH. Formerly in the collection of the Marquis Rondanini at Rome.

This mask has suggested to our illustrious Flaxman the *Gorgon* expression in some of his outline illustrations to Æschylus.

Restorations: The tip of the nose and one of the nostrils; part of the hair; and the side portions of the serpents.

Engraved in Guattani, Monumenti inediti, 1788; Aprile, tav. 2. p. xxxiv.; Glyptothek Catalogue, No. 132.

411. BUST OF REPOSING FAUN.

See statue No. 12.

412. HEAD OF A CHILD.

Crowned with ivy leaves and berries. At the back of the head, where the hair is sometimes gathered in a knot, is a small ox-head and horns.

413. JUPITER.

Small Bust.

414. PART OF A SEPULCHRAL ALTAR.

Of Marble. From the VATICAN. Found on the Esquiline hill, and formerly in the Villa Negroni.

This remarkably shaped monument is supported by four feet made out of the same piece with the rest; it is highly decorated on the four sides with architectural ornaments. The bas-relief on the principal front represents the Visit of Bacchus to Icarius—a subject often repeated in ancient art. Repetitions will be found in the British Museum and the Louvre. Icarius, with his daughter Erigone, on the couch, welcome their divine visitor, who appears as a corpulent person with flowing beard. A young satyr takes off his shoes, and another supports him. His attendants follow,—two fauns, and Silenus, who plays the double flutes; an old man supports a female; and the scene is terminated by a phallic figure upon a pedestal. A curtain is extended behind the principal personages. At the back of this pedestal are two centaurs with smaller figures upon them, and between the centaurs are two cupids, each holding a butterfly over a candelabrum and two burning torches. The sides are ornamented with pastoral subjects. On one, a man milking a goat, a tree, and female statue behind him; a young woman is caressing the goat. On the other side, a doe and its young, observed by a girl and youth: a standing figure of Hercules on pedestal to the right. This monument is now in the Braccio Nuovo, and serves as a pedestal for a small group of the Graces.

Engraved in Mus. Pio. Clem. vol. iv. tav. 25; compare Admiranda, tav. 43; Terra-cottas of British Museum, No. 47; Vaux's Handbook, p. 241. Bunsen, vol. ii. part 2, pages 97 and 98.

415. OMPHALE.

Bust, with lion's skin covering head. The legs of the skin tied over breast. Very poor work, probably cinque cento.

416. STAG REARING, WITH A DOG ON ITS BACK.

694 R., E. B. From the Sala Degli Animali, in the VATICAN. The greater part modern.

Engraved in Pistolesi, vol. v. tav. 15 ; Bunsen, vol. ii. part 2, page 162.

417. ROEBUCK STANDING, WITH DOG ON ITS BACK.

Small-sized Group. From the VATICAN, in the Sala degli Animali.

Engraved in Pistolesi, vol. v. tav. 4 ; Bunsen, vol. ii. part 2, p. 162.

418. NYMPH.

A small Statue of Greek Marble. From the LOUVRE. Formerly in the Borghese Villa.

Probably the figure was an astragal player, but has been converted into "La Venus à la Coquille." The fine and delicate drapery reminds the spectator of the little statue (20 R.) for similar treatment. The right shoulder and both arms are modern restorations. A similar figure in the British Museum, Ancient Marbles, part 2, pl. 28.

Engraved in Bouillon, pl. 15 ; Villa Borghese, st. 4, No. 11.
Dimensions : Height, 1'·10"·0.

419. NYMPH AT FOUNTAIN.

From the BRITISH MUSEUM.

420. SMALL STATUE OF SITTING HERCULES.

421. CATO AND PORCIA.

Half-figures from a Roman Tomb. Of Luni Marble, life-size. From the VATICAN.

Purchased by Clement XIV., in 1770, from the Villa Mattei. These figures are excellent portraits of a Roman and his wife together, as often seen upon Roman tombs ; they belong to the time of Augustus, conjecturing from the arrangement of the lady's hair.

Engraved in Visconti, Mus. Pio Clem. vol. vii. tav. 25 ; Pistolesi, vol. v. tav. 47 ; Bunsen, vol. ii. part 2, p. 187 ; Mus. Nap. No. 125 ; Musée Royal, vol. 2.

422. BRONZE PLATES FROM ETRUSCAN CHARIOT.

From MUNICH.

These plates formed part of an Etruscan chariot discovered at Perugia in 1812 ; it was probably coated on both sides with bronze. They were found in fragments ; some portion went to the Museum at Perugia ; the greater part

was acquired by Mr. Dodwell, from whom they passed into the hands of the King of Bavaria.

A. Originally formed of two parts, but found united ; to the left a boar-hunt, a man with dog in a leash, followed by a sea monster or hippocamp. Next to this, turning away to the right, is a floating female, with four wings or fins, she is dressed in a long garment, like the dresses seen in the sculptures from Nineveh (Layard, pl. 33 of MONUMENTS OF NINEVEH, 1st series, 1849); an archer precedes the winged female.

B. A gorgon seizing two lions ; a hippocamp and long-necked bird in the spaces to the right. The style remarkably like that seen on the metal work, recently brought home by Mr. Layard.

C. Minotaur.

D. Female figure, called Spes (Elpis), holding her garment with the left hand, and a flask in her right.

Engraved in Inghirami, Mon. Etruschi, Serie 3, tav. 23 ; Glyptothek Catalogue, Nos. 32—38.

423. ÆSOP STATUE.

From VILLA ALBANI.

Engraved in Bunsen, vol. iii. part 2, page 541 ; Visconti, Icon. Grecque, vol. i. Pl. 11. No. 12.

See Portrait Gallery. No. 3.

NOT YET ARRIVED.

219. MODEL OF THE COLISEUM AT ROME.

220. MODEL OF THE TRAJAN COLUMN AT ROME.

ADORANTE, RESTORÉE EN EUTERPE.

Statue, large life, of Greek Parian Marble. From the LOUVRE. Formerly in the Borghese Collection.

Restorations : Feet, arms, attributes, nose, lips, chin, and portions of drapery.

Engraved in Bouillon, pl. 44 ; Villa Borghese, St. i., No. 8 ; Cl. Cat., No. 299, p. 129.

ADORANTE, WITH OPEN HANDS.

Statue, life-size. From the LOUVRE. Formerly in the Borghese Collection, at ROME.

Engraved in Bouillon, vol. ii. pl. 29 ; Villa Borghese ; Cl. Cat.

ÆNEAS.

A Bust of Pentelic Marble. From the LOUVRE. Formerly in the Villa Borghese.

The head does not belong to the bust : it is of different marble ; but both are of excellent workmanship. The back of the head and helmet is modern.

The hero looks upwards with an agonized expression. The helmet is very low, and scarcely perceptible from the front. The hair starts all round from the face and cheeks.

Engraved in Bouillon, vol. ii. pl. 68.

ÆSCULAPIUS (Asklêpios).

Statue of Pentelic Marble, heroic size. Formerly in the Villa Albani, at Rome.

This specimen is much injured by extensive and ill-executed restorations; the form of the thighs and knee-caps seen through the drapery has been almost entirely destroyed. The right fore-arm and left leg are of modern and clumsy work. The back part of the serpent is all that is antique. The head of Æsculapius is well preserved, and perfect, with the exception of the nose.

Engraved in Bouillon, vol. i. pl. 48; Millin, Gal. Myth. No. 99, pl. 31; Annales du Musée, vol. vi. pl. 54.

ARIADNE.

Bust of the Capitol, of Pentelic Marble.

The beloved of Bacchus is seen here in all her beauty; her forehead is encircled with a Bacchic diadem; her tresses, interwoven with the leaves of ivy, are gathered into a knot behind, escaping from which, they fall joyously over the neck. Winckelmann especially admired the graceful contour of the eyes and cheeks.

Restorations: The tip of the nose, also the greater part of the breast. The lower lip, and part of the upper; they have been very badly executed.

Engraved in Bouillon, vol. i. pl. 74; Winckelmann, Mon. Ined. No. 55; Bunsen, vol. iii. part 1, p. 255; Mus. Nap. No. 150.

BAS-RELIEF OF A COMIC SCENE.

BAS-RELIEF—Horses.

Two horses in basso-rilievo, in good action, but rather hard style. The part to the left, containing a chariot, is wanting, but a left hand of the driver remains. The hardness of workmanship, together with the great spirit of the animals, remind one of the celebrity that Calamis obtained for representing horses, accompanied by the remark of Quintilian that there was a certain hardness about the works of this artist.

Restorations: The right hoofs, before and behind, and front knee.

Engraved in Gall. di Fir. vol. ii. tav. 86.

BOY AND GOOSE.

Of Pentelic Marble. From the Louvre. Found at Roma Vecchia, the site of the ancient Pagus Lemonius. Compare 269.

Engraved in Cl. Cat. No. 694; Clarac. Musée, pl. 293, No. 2226.

BUST OF SCIPIO AFRICANUS.

Found at Herculaneum, in the villa of the Papyri.

Engraved in H. B. South, p. 177.

CENTAUR BORGHESE.

Found on the Cælian Hill at Rome. (S. Bartoli Memorie. No. 51.)

Engraved in Villa Borghese, St. 9, No. 1; Bouillon, vol. i. pl. 64; Clarac, Musée, pl. 277, No. 1782; Cl. Cat. No. 134.

CERES (DÊMÊTÊR).

A Colossal Statue of Pentelic Marble. From the Vatican. Found among the ruins of the Theatre of Pompey at Rome.

Restorations: The two arms, the right foot, and four toes of the left foot.
Engraved in Bouillon, pl. 3; Mus. Pio Clem. vol. ii. pl. 27; Pistolesi, vol. v. tav. 105.

CROUCHING VENUS (Aphroditê).

Similar in action to the Vatican one: a bracelet on right arm. Venus accroupie.

Engraved in Bouillon, vol. iii. pl. 6, No. 6; Cl. Cat. No. 681; Clarac, Musée, pl. 345, No. 1416.

DOMITIAN.

Colossal Bust. From Villa Albani.

Engraved in Mus. Nap., No. 13.

EUTERPE.

Life-size. From Berlin.

A beautiful portrait of a Roman lady, with crimped hair. Very similar to one of the daughters of Balbus, found at Herculaneum.

Engraved in Mus. Bor. vol. ii. t. 41.

FLORA (Chloris).

Colossal Statue of Grechetto Marble. From Naples. Formerly in the Farnese Palace at Rome. Found in the Baths of Caracalla, together with the Farnese Hercules. Commonly called the Farnese Flora.

Visconti would infer, from the action of raising the garment, that the original character of the figure was the goddess Spes (Elpis.) Della Porta first made it into a Flora (Mus. Bor. text, p. 2). The head, arms, and legs were first restored by Giacomo della Porta, and afterwards by Albaccini and Tagliolini, but without any authority

Engraved in Mus. Bor. vol. ii. tav. 26; Maffei, tav. 51; Clarac, Musée, pl. 438, No. 795 D.; No. 200 of Naples Catalogue; Neapels, p. 63, No. 200.

FLORENCE HERMAPHRODITE.

Recumbent Statue of Parian Marble. From the Uffizii at Florence. Transferred by the Grand Duke Frederick II. from the Villa Ludovisi.

The difference in the present appearance of this statue from the Borghese and Louvre ones consists in the absence of drapery upon the legs.

Restorations: The right leg and thigh, and half the nates, the left leg, and half the thigh, and part of the bed on that side.

Engraved in Museum Florentinum, tav. 40; Gall. di Firenze, vol. ii. tav. 58; Clarac, Musée, pl. 668, No. 1547; Wicar, Gal. de Florence, vol. i.

HERCULES (Hêraklês).

Bust of Pentelic Marble. From the Villa Albani.

Wrought with wonderful facility and general effect. Hercules is crowned and adorned with broad fillets, which hang on each side of his neck. He is represented here as a victor in the Olympian games.

Restorations: The tip of the nose.

Engraved in Bouillon, vol. i. pl. 75.

HERMAPHRODITE.

With drapery on right leg, and toe entangled.

Engraved in Bouillon, vol. iii. pl. 14; Maffei, tav. 78.

HERMAPHRODITE.

Statue, less than life, of Pentelic Marble. From the Louvre. Formerly in the Borghese Collection.

Many repetitions of this statue exist in other galleries. The mattress is antique, and very little of the figure betrays restoration. An imitation of No. , in the Louvre also. A peculiarity of this figure consists in the bed being less level than in the Louvre or Florence statues. It affords a more graceful pose for the figure. The ground slopes down considerably to the left side of the figure, and displays the long-drawn folds passing from the body across the arm to great advantage.

Restorations: The entire right arm, a great part of the face, neck, and portions of the body and thighs, and half the legs, but executed in the most skilful manner.

Engraved in Clarac, Cat. No. 461, p. 184; Bouillon, vol. iii. pl. 14; Villa Borghese.

INDIAN BACCHUS.

Colossal Bust of Pentelic Marble. From the Louvre. Formerly in the Villa Borghese.

This bust is treated in a grand manner, and is fortunately well preserved. The mouth and eyes deserve especial attention for their beauty of form and truth to nature. The drapery is modern. The hair is carefully parted in the middle, and arranged in long metallic lines; a narrow cord encircles the head. Immediately beneath the lower lip distinct series of small curls appears.

Engraved in Bouillon, vol. i. pl. 72.

INDIAN BACCHUS.

Bust of dark Rosso-antico Marble. Found at Rome in 1791, between the Cælian and Esquiline hills, in the quarter called Merulana.

Bacchus, the conqueror of the East, wearing a long beard, and having his hair arranged in long tresses entwined with a band. The eyes were hollowed to receive

enamel or precious stones. The oldest representations of Bacchus were always bearded. He was represented as a serious majestic old man, with luxurious hair, encircled with a band, holding the wine-cup and vine-branch in his hands. His dress was long and full, almost effeminate. This accords with the description of the deity given by Pausanias as represented on that primitive work, the Chest of Cypselus. On the early stage also, he wore the long robe, and over that again the *peplos* or mantle, woven by the Graces. Thus he invariably appears on the ancient painted vases, many of which may be seen in the British Museum. The *nebris*, or fawn-skin, became an early attribute of the god. It was not until the age of Praxiteles that Bacchus acquired the slender youthful form in which an effeminate character prevailed. No covering then remained, with the exception of the *nebris;* but in all the more sacred representations, the robe and beard seem never to have been set aside. We may therefore regard what is called the Indian Bacchus as the Elder Bacchus.

Engraved in Mus. Nap. No. 43.

INDIAN BACCHUS (DIONYSOS).

Statue of Pentelic Marble. From the VATICAN.

Discovered in 1761, near Frascati, six miles from Rome, in a place called Prata Porzia,—the remains of a villa of Lucius Verus. It stood in a niche with four Caryatides, now in the Villa Albani. The border of the mantle across the breast is inscribed,

ΚΑΡΔΑΝΑΠΑΛΛΟΣ

See an interesting note upon the false inscriptions among the ancients themselves, in the text description of Bouillon's pl. 28. The Caryatides are of very inferior execution. Cavaceppi says, "Trovato in una vigna vicino Frascati in luogo chiamato Pietra Portia, presso di me."

Restorations: The tip of the nose, the lips, and entire right arm. It probably held a thyrsus.

Engraved in Mus. Pio Clem. vol. ii. tav. 41; Bouillon, vol. i. pl. 28; Bunsen, vol. ii. p. 239; Maffei; Pistolesi, vol. vi. tav. 7; Clarac, Musée, pl. 684, No 1602; Winckelmann, Mon. Ined. No. 163; Cavaceppi, vol. iii. No.27; Mus. Nap. No. 140; Musée Français.

ISIS.

A Bust of Black Marble. From the LOUVRE. Formerly in the Villa Borghese.

The head is covered with a short veil, which terminates in fringe upon the shoulders. An owl is carved on the support, which is indeed of the same piece with the bust. This bust is remarkable for its complete preservation; it is intact.

Engraved in Bouillon, vol. i. pl. 77.

ISIS.

A Bust. From the VATICAN.

JUNO.

Statue colossal, 7.2 of Pentelic Marble. From BERLIN.

No. 14, Berlin Catalogue.

JUNO (HÊRÊ) OF THE CAPITOL.

Statue, heroic, of Parian Marble. From the CAPITOL at Rome. Formerly in the Palazzo Cesi, where it was called an Amazon.

The left arm with hand upon hip most probably modern, as Maffei represents it covered with drapery. Of grand style and effectively treated. The head is certainly antique, but does not seem to have originally belonged to the figure.

Engraved in Bouillon, pl. 2; Mus. Cap. vol. iii. tav. 8; Maffei, tav. 129 Bunsen, p. 253 (vol. 1-3); Mori, vol. ii., Sala Grande, tav. 17; Mus. Nap. No. 147.

JUPITER SERAPIS—BUST WITH MODIUS AND NO RAYS.

Of Parian Marble, without tunic; the breast is bare, but drapery covers his left shoulder.

The mask and beard are all that is antique; the rest is the caprice of the modern artist. The physiognomy is more in accordance with the Jupiter Olympius, whose divine majesty is far above that of Serapis.

Restorations: The hair of the head, and modius and chest also.
Engraved in Bouillon, vol. i. pl. 71.

LA PROVIDENCE.

Statue, heroic, of Pentelic Marble. From the LOUVRE.

Engraved in Cl. Cat. p. 137, No. 323; Clarac, Musée, pl. 330, No. 1896.

MENELAUS BUST.

Of Pentelic Marble. Found, together with many fragments, by Gavin Hamilton, in Hadrian's Villa, at Tivoli, at a spot called Pantanello.

This head belonged originally to a group of Menelaus, carrying away the body of Patroclus, who had been slain by Hector. The action is very expressive. Menelaus, the King of Sparta, seems to be calling upon the Greeks to aid in securing the body of the hero he is supporting, which he desires to deliver to his friend Achilles. The helmet is adorned with the combat of Hercules with the Centaurs, and the visor with two gryphons, which the ignorance of the restorers has changed into eagles. Three groups of antique workmanship representing this subject are extant. Two at Florence are in the Pitti Palace, the other upon the Ponte Vecchio, and the third at Rome, under the name of Pasquino, which is considered by judges to be one of the finest statues in that city (see Bunsen, vol. iii. part 3, p. 399; Maffei, No. 42). To judge from the execution, although the surface has been much corroded by time, the statue was only a copy of a much superior work.

Restorations: The nose, lips, part of the left cheek, the entire bust, and part of neck.

Engraved in Mus. Pio Clem. vol. vi. pl. 18 and 19; Mus. Nap. No. 215; Bouillon, vol. ii. pl. 68.

MINERVA BUST.

Pentelic Marble. Found in the neighbourhood of the Mausoleum of Hadrian, at Rome. It was for many years in the Castle of St. Angelo until removed to the VATICAN by Pius VI.

The goddess is armed with her helmet and ægis. The ram's heads upon the

former may be allusive to the engine of war which bears the same shape and name.

Engraved in Mus. Nap. No. 178.

MUSE.

Restored as one of the daughters of Lycomedes. From BERLIN.

Engraved in Clarac, Musée, pl. 537, No. 1129.

NEBRID BACCHUS (DIONYSOS).

Heroic Statue of Pentelic Marble. From the LOUVRE. Brought from the Garden at Versailles. Called sometimes the NEBRID BACCHUS.

Filleted and crowned with ivy-leaves and clusters. The *nebris*, or fawn-skin, is the only covering to his body, and lies very close upon the skin. Few antique specimens have been better preserved. No restorations marked in Clarac.

Restorations: The tips of fingers to both hands.

Engraved in Bouillon, vol. i. pl. 30; Cl. Cat. p. 70, No. 148; Clarac, Musée, pl. 275, No. 1574; Mus. Nap. No. 144.

NIOBÊ SARCOPHAGUS.

From the Galleria dei Candelabri, in the VATICAN.

PÆTUS AND ARRIA.

From the VILLA LUDOVISI. Found most probably together with the Dying Gladiator in the gardens of Sallust. Called by Clarac, MACAREUS and CANACE.

The head of the man clearly characterises a barbarian. Very probably this group, as well as the Dying Gladiator, decorated some monument to commemorate a victory over barbarians.

Engraved in Clarac, Musée, pl. 825, No. 2072; Bunsen, vol. iii. part 2, p. 587.

PALÆMON.

A Bust of Pentelic Marble.

Very delicate feminine face, with a peculiar head-dress, like a skin tied over the head, and bound by a band on the forehead: at each side remain tenons of iron, by which additional pieces, perhaps, of fins, were originally attached. Visconti was the first to call the statue Palæmon, a marine god worshipped by the Romans as Portumnus.

Engraved in Bouillon, vol. i. pl. 76.

PROVIDENTIA—PROVIDENCE.

Statue, life-size, of Pentelic Marble, the head of Grecco Marble. From the LOUVRE. Formerly in the Château Richelieu.

A majestic standing figure, holding a globe, *stephane* on head; in fact a Urania. The tip of the nose and both the arms and feet are modern. Similar figures are seen on Roman imperial coins, inscribed Providentia.

Engraved in Bouillon, pl. 60; Cl. Cat. No. 323, p. 138.

ROME.

Bust of Carrara Marble. From the Louvre. Formerly in the Villa Borghese.

In a low helmet, with crest, and two animals on the sides; clothed in tunic, *pallium* over her left shoulder. The lower eyelids are marked to indicate eyelashes.

Engraved in Bouillon, vol. i. pl. 78.

ROME.

A Bust.

SALPION VASE.

From Naples. Found at Formiæ, and removed to Gaeta, where it served as the Cathedral font.

Engraved in H. B. p. 167.

SIBYL.

Statue of Greek Marble. From Naples. Farnese.

Portrait of a Roman Lady, with pallium thrown over head; hair arranged peculiarly: she holds a roll in left hand.

THE TRIUMPH OF TITUS, with the Jewish Spoils.

Alto-Relievo, from the Arch of Titus.

THE MOST CELEBRATED BERNINI HERMAPHRODITE.

Recumbent Statue of Luni Marble. From the Louvre. Formerly in the Borghese Collection at Rome.

The mattress sculptured by Bernini. A repetition is in the Louvre, and another at Florence. Two others still remain in the Palazza Borghese, at Rome.

Engraved in Bouillon, pl. 63; Maffei, tav. 78; Villa Borghese, st. 6, No. 7; Cl. Cat. p. 205, No. 527; Clarac, Musée, pl. 303, No. 1552.

TIBERIUS, in the Toga.

From the Louvre.

Engraved in Bouillon, vol. ii. pl. 34; Cl. Cat. p. 53, No. 111; Clarac, Musée, pl. 336, No. 2357.

TRIANGULAR ALTAR OF THE TWELVE GODS.

From the Louvre.

VASE OF THE CAPITOL.

Engraved in Mus. Capit. vol. iv. tav. 21; Mori, vol. ii.; Stanza del Vaso, tav. 1.

VENUS OF CNIDOS.

From the GLYPTOTHEK, at MUNICH.

The Venus was still at Cnidos during the reign of the Emperor Arcadius, about four hundred years after Christ. This statue seems to offer the first idea of the Venus de' Medici, which is likely to be the repetition of another Venus, also the work of this artist, mentioned by Pliny (Flaxman, p. 91).

Engraved in Clarac, Musée, pl. 618, No. 1377; Flaxman, pl. 22.

WOUNDED AMAZON, BY CTESILAS.

Restored in long robe. RICHELIEU.

With drapery round the neck, and from the same original as the Richelieu, in Clarac, Musée, pl. 811, No. 2036.

Engraved in Cl. Cat. p. 122, No. 281; Comp. Mori, vol. ii. Sala Grande, tav. 21; Clarac, Musée, pl. 265, No. 2033; the Capitol one, Clarac, Musée, pl. 812B, No. 2032; Bunsen, vol. iii. pl. 232.

YOUNG HERCULES (HÊRAKLÊS).

A Bust of Parian Marble. From the LOUVRE. Formerly in Château Richelieu.

The face is beardless; part of a skin hangs over the back of the neck and down the left side. The hair starts up in short curls all round forehead. A band encircles the head.

Restorations: The nose, ears and mouth, which have been very inexpertly supplied.

Engraved in Bouillon, vol. ii. pl. 67.

GRAD LEY AND FRANK, PRINTERS, WHITEFRIARS.

NOTICE.

The façade of the Roman Court is reproduced from the lower story of the Coliseum at Rome, from the measurements given in the published work on the "Architectural Antiquities of Rome," by Messrs. Taylor and Cresy.

The original is thirty-four feet high from the ground to the top of the cornice, whilst the façade of the Roman Court is twenty-two feet; thus our model is about two-thirds the size of the original.

The ceilings at the back of the Roman Court are painted after the manner of the Roman Baths. The cartoons were made by Signor Abbate, the decorator of the Pompeian Court, and the ceilings painted by Mr. W. A. Parris with foreign assistants.

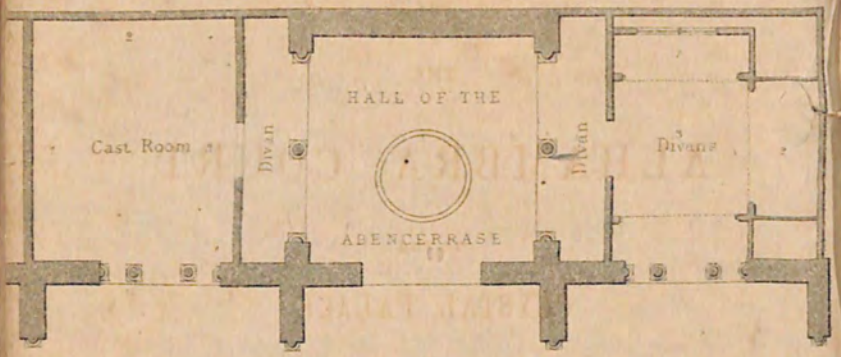
The imitation marbles are by Mr. Moxon. The slabs are of larger size than would have been used by the Romans of real marble, but it was desirous not to disturb the back ground of the sculptures by the introduction of joints.

OWEN JONES.

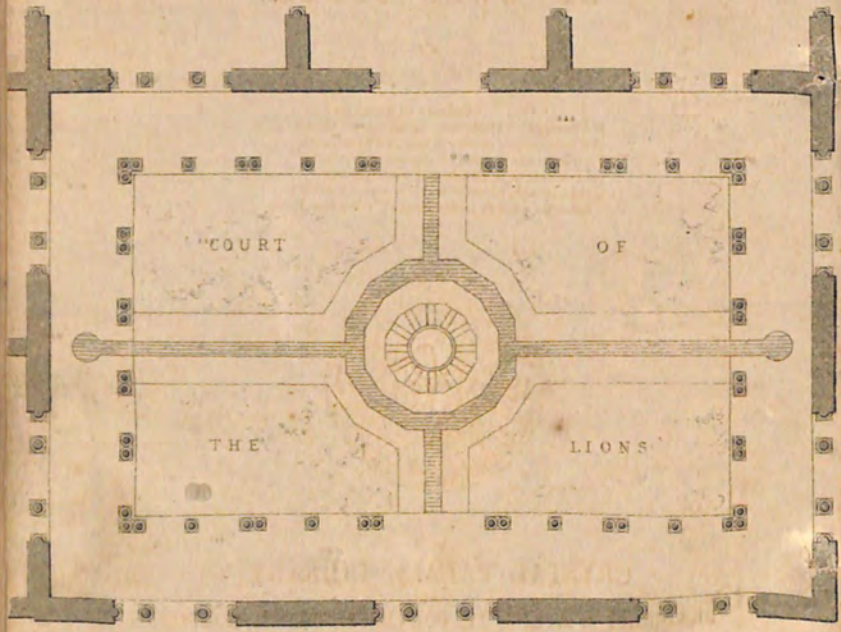
Crystal Palace,
June, 1854.

SINCE this Handbook was sent to press some of the objects mentioned have received a new position; but the *numbers* upon the objects correspond with the numbers in the book.

June 2nd, 1854.



HALL OF JUSTICE



THE ALHAMBRA

THE

ALHAMBRA COURT

IN THE

CRYSTAL PALACE.

ERECTED AND DESCRIBED

BY OWEN JONES.

"Grenade a l'Alhambra!
L'Alhambra! l'Alhambra! palais que les Génies
Ont doré comme un rêve et rempli d'harmonies;
Forteresse aux créneaux festonnés et croulans,
Où l'on entend la nuit de magiques syllabes,
Quand la lune, à travers les mille arceaux Arabes,
Sème les murs de trèfles blancs!"—VICTOR HUGO

CRYSTAL [redacted]E LIBRARY;

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NOTICE.

THE authorities which have served in this reproduction of a portion of the "Alhambra" are, the plates of my published work, and a collection of plaster casts and impressions on unsized paper, (which were taken by me in the spring of 1837,) of every ornament of importance throughout the palace of the "Alhambra," the low relief of the ornaments rendering them peculiarly susceptible of this process. From these casts and paper impressions, full-sized drawings have been made with great fidelity, by my pupils, Albert Warren and Charles Aubert, and the ornaments carved, moulded, cast, and fixed by Mr. Henry A. Smith and his two sons, assisted by a very intelligent body of English workmen. It is impossible to praise too highly the zeal and intelligence of Mr. Smith; by an endless variety of expedients for economising labour, he has succeeded in clothing with ornament the "Alhambra Court" in an incredibly short space of time. The painting has been admirably done by Mr. James Sheate, with English assistants. The constructive features, and the general setting out of the work, have been confided to the scrupulous care of Mr. George L. Purchase, to whom, and to all engaged in this interesting corner of my Department, I hereby tender my acknowledgments and thanks.

OWEN JONES.

CRYSTAL PALACE,
June, 1854.

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INTRODUCTION.*

On the walls of the Hall of the Two Sisters in the Alhambra are the following verses, forming part of a poem in honour of its builder, the Imán Ibn Nasr.

"Look attentively at my elegance, thou wilt reap the benefit of a commentary on decoration.

For, by Allah! the elegant buildings by which I am surrounded surpass all other buildings in the propitious omen attending their foundation.

Apartments are there enfolding so many wonders, that the eyes of the spectator remain for ever fixed upon them; provided he be gifted with a mind to estimate them.

How many delightful prospects—how many objects in the contemplation of which a highly gifted mind finds the gratification of its utmost wishes.

Markets they are where those provided with money are paid in beauty, and where the judge of elegance is perpetually sitting to pronounce sentence.

This is a palace of transparent crystal; those who look at it imagine it to be a boundless ocean.

Indeed we never saw a palace more lofty than this in its exterior, or more brilliantly decorated in its interior, or having more extensive apartments.

* The substance of this Introduction, and the principles advocated throughout, have formed the subject of various Lectures delivered by the Author.

And yet I am not alone to be wondered at, for I overlook in astonishment a garden, the like of which no human eyes ever saw."

It would be difficult to find a more appropriate introduction to a visit to the Crystal Palace at Sydenham, than these eloquent words of an Arabian poet of the thirteenth century in honour of a building which appears to have been the glory of his age, as the Crystal Palace may become of our own.

Like the Moorish palace, it contains many wonders which require but the attentive examination of minds willing to "estimate them," in order that the benefits of many "commentaries may be reaped." All those who have been engaged in perfecting this glorious enterprise have daily learned more than they could attempt to teach.

At the Great Exhibition of 1851, of which this is the worthy offspring, it was the especial honour of this country to collect together, for the instruction of the present age, and the benefit and progress of the future, a treasury of knowledge from which each, in his own sphere—the mechanic, the manufacturer, the merchant, the philosopher, and the artist—had much to acquire, much to receive in exchange for the little he was himself able to contribute. Under one roof were gathered collections which the life of one man would have been insufficient to discover and to visit.

Of the many advantages which resulted from this gathering, the greatest was that which taught us wherein we are deficient; and it is now freely acknowledged that the Great Exhibiti n showed us to be far behind other nations in the Practice of the Arts.

When the Exhibition building disappeared from the long cherished spot, the Government like an unnatural parent abandoning it to the more considerate stranger, it fortunately

fell into the hands of men animated by the most noble desire of rendering it subservient to the education of all classes, whilst providing also for their innocent recreation. The defects, which the Exhibition of 1851 proved to exist, may be remedied through the resources provided by the Exhibition of 1854.

When the British public shall have had time to study and profit by the marvellous art-collections here gathered under one roof, with the history of the civilisation of the world before them, with an opportunity of examining side by side portions of buildings of every age, they will more fully recognise the good and the evil which pervade each form of art; they will more readily be convinced of the folly of attempting to adapt to new wants styles of architecture which have ever been the expression of the wants, faculties, and sentiments of the age in which they were produced, instead of seeking in every style for those general principles which survive from generation to generation to become stepping-stones for future progress. They will more clearly discern the absolute necessity of rejecting that which is local or temporary, holding fast only to that which is eternal. They will anxiously look around them for an art more in harmony with the wants, sentiments, and faculties of their own time.

The several styles of architecture have uniformly been the result of the religion, habits, and modes of thought of the nations which produced them, and may be said to be the material expression of their wants, faculties, and sentiments, under the influence of climate and of materials at command. They have each undergone a process of gradual decline in proportion to the changes which each nation has been subjected to in the course of ages.

As in the colours of nature we have the primary colours, and

the secondary and tertiary colours of every variety of tone and shade arising from the admixture of their primaries, so in architecture we shall find several well marked primary styles, which become more or less broken in hue or removed from the primary source as the local influences affected them, or as successive changes took place in the institutions of the countries which gave them birth.

Thus in Egypt, under the Pharaohs, we have a well marked primary style, which by admixture with Greek elements became secondary under the Ptolemies, and tertiary and still further reduced under the Romans.

We find in Greece another well marked primary style, which, transplanted to Rome, even with the additional elements added by the Romans, never reached beyond a secondary, but withered and died; transplanted to Byzantium, from its ashes sprang on the one hand, by slow progression, Gothic architecture, and on the other the Arabian, each in its turn to give birth to its secondaries and tertiaries.

Thus we have the Gothic of France, of Germany, of Italy, of Spain, of England, each bearing relation to a primary, but modified in hue to a secondary by the surrounding local influences.

Arabian art had equally its several phases in Egypt, in Turkey, in Spain, in India.

The revived classical style had in Italy its local developments, in Venice, in Lombardy, in Florence, Bologna, and Rome, as it had also in Spain, in France, and England.

Each f these styles, whether primary, secondary, or tertiary, was constantly in a state of progression—was never stationary for a day; every building of importance, which required time for its construction, exhibits in its complete state the various phases which art underwent during its

progress. This is as true of the temples of the Pharaohs as of the Gothic cathedrals, the Parthenon, and the Alhambra.*

Each primary style arose with the civilisation which created it, and was more especially the result of its religious institutions.

Religion was the teacher, the priest, the artist. The splendid works of Egypt show how wonderfully architecture is there the expression of a symbolical mythology. Vast, stupendous, mighty as the system on which it was founded. The most simple ornaments which decorate every corner of these magnificent structures, and which to a careless observer would appear only placed there to please the eye, are found on a more attentive examination to contain historical facts, dates, or religious injunctions to the faithful. The walls are covered internally and externally with bassi-relievi richly coloured, relating to the supposed genealogy and history of their divinities, or representing their religious ceremonies, their offerings and instruments of worship.

On the more public portions of these temples we may still read the complete history of their kings, and the most remarkable events of their flourishing times; whilst on their tombs are found delineated a complete record of the arts, science, and commerce, known and practised by this most remarkable people. In fact, never has any style of architecture appeared so fully capable of handing down to posterity a complete chronicle of the manners, customs, knowledge, and feelings of a people.

* How manifestly absurd, then, is the present practice of regarding all these various styles, thus constantly shifting, as so many quarries from which we may gather stones to erect the buildings of the present day! How vain and foolish the attempt to make the art which faithfully represented the wants, the faculties, and the feelings of one people, represent those of another people under totally different conditions.

But if the Egyptians were thus, while in the zenith of their power, they were far otherwise when, from a conquering, they became a conquered people.

The religion of Egypt, under the Ptolemies, lost the power which it held under the Pharaohs; and although the conquerors, to ingratiate themselves with the people, undertook great works in re-building and restoring the temples, the hands that performed the labour have revealed the want of that union in faith which had before enabled them to execute with art such gigantic undertakings.

Under the Romans, Egyptian architecture became a mere mechanical art; their temples were larger, the stones more nicely fitted, but their painting and sculpture almost excite disgust.

The traveller in Egypt is struck with the entire absence of any remains of private dwellings: and it may be taken as a proof of the action of religion upon this great people, that, whilst their faith enabled them to raise such splendid piles, on a scale so immense that the mind of man at the present day is unable to cope with the conceptions of these giants of imagination, and whilst materials of enormous bulk and of most indestructible nature were sought from afar, in order to adorn the temples of their gods or the palaces of their kings, their own dwellings must have been made of materials so perishable, that the successive inundations of the Nile have carried away every trace of them and mingled them with the soil.

In th ir tombs only, arising from their religious preservation of the dead, do we find an instance where the claims of the individual assert consideration corresponding to that of the state; and it was undoubtedly by means of the whole power, art, and wealth of the community, thus concentrated on one

point, that they were enabled to erect monuments in such numbers that any one of them would defy a European potentate, much more a Constitutional Government, to execute.

In Greece, with a new civilisation, arose a new primary style, although some of its characteristic features were borrowed from Egypt, as was also their religion, which, in Egypt at first spiritual and mystic, became in Greece purely material.

The Egyptians in the beginning worshipped all nature—the air, the stars, the sun, the moon,—the Creator and His creations: these they represented by certain forms of men and animals; but long ere their religion had passed to the Greeks, they had abandoned the adoration of the thing signified for the grosser idolatry of the objects themselves, so that, losing sight of the original allegories, they were led to invest their divinities with the supposed attributes of the heavenly bodies.

Hence the religion of the Greeks as derived from the Egyptians was purely material, and impressed a material character on their architecture.

Beauty, the most refined, was the object of Greek art, but addressed more exclusively to the intellect and the senses; we find here no such symbolism as in Egypt. The Greeks were feelingly alive to all the bounteous gifts of Nature, and embodied them in their art; conceiving God in the image of man, they made men like gods.

Greek art under the Romans became still more material, and lost the refinement which had redeemed it with the Greeks. Having attained an almost boundless power over the earth, the Romans set themselves up as gods, and neglected the traditional deities of their forefathers. The real religion of the Romans, or bond of union which kept all men moving sympathetically round one centre, was glory, conquest, luxury; hence the monuments which the Romans have handed down to us as the

true chronicles of their times, are the Coliseum, the Baths, Theatres, and Triumphal Arches;—these only can lay claim to any originality of invention.

On the ruins of Paganism rose the Christian religion, producing by slow degrees another primary,—Christian art, which, like all other arts, has had its hour of faith, its day of joy and intoxication, its time of lingering disease and death.

Taken at its acme, when science and art, religion and love, ministered to it under the influence of faith, no style has been more beautiful, none more glorious; yet it had worn itself out through feebleness and indifference when the Reformation came and destroyed it altogether.

Then Christian churches failed to represent Christian thoughts; heathen temples externally, they were internally theatres; inappropriate emblems from Pagan altars decorated the temple of the one God.

All attempts to revive Christian or rather Catholic architecture have failed, and ever will fail, to awaken universal sympathy. Many of the works now being erected in this style will not be finished ere the fashion which has called them into existence shall have passed away. However beautiful they may be as copies of a bygone style, they can only illustrate the nation's material greatness and vast mechanical resources, but will reflect to posterity merely the favourite affectation of the day.

The Protestant religion has other feelings, other wants, which Catholic art cannot supply.

The nave and aisles of a Gothic church become absurd when filled with pews for Protestant worship, where all are required to see and hear. The columns of the nave which impede sight and sound, the aisles for processions which no longer exist, rood screens, and deep chancels for the

concealment of mysteries, now no longer such,—are all so many useless reproductions which must be thrown aside.

Were the true wants and sentiments of the Protestant faith studied by the architect, it cannot be doubted that, after time and many failures, a religious architecture would again arise which should faithfully represent them. This is rendered difficult, if not impossible, by the want of unity in the Protestant faith itself; there are almost as many sects and divisions as there are individual followers of Christ; each man, feeling his religion in a different way, will express it differently; till this is otherwise it is useless to expect that architecture can do more than represent, as it does most fully, the disordered state of man's faith.

But if the Reformation has destroyed religious architecture, and separated the chain which held society together, there has arisen a religion more powerful, whose works equal, nay surpass, all that the Egyptians, Greeks, or Romans ever conceived.

Mammon is the God, Industry and Commerce are the High Priests.

Devoid of poetry, of feeling, of faith, we have abandoned Art for her sterner sister Science. And as amongst the Egyptians, the Greeks, the Catholics and the Moors, historians may still trace the chronicles of their times written in striking characters on their temples, as that of the Romans in the works of an overgrown luxury and thirst for conquest; so, when this age shall have passed away, will the works which have resulted from the union of Science, Commerce, and Industry to the utter exclusion of Art, be handed down to posterity to assign our rank in the scale of departed nations.

If the great industrial movement which of late years has

centered so much of power and interest in Railways and other great national works had allied itself with Art, it would have aided our architectonic development; but, unfortunately, the industrial movement arrived before the artistic world was prepared to acknowledge it. It may have effected some partial good in showing more prominently the disordered state of artistic minds. It has also awakened in the public a desire for higher results.

Instead of suspension bridges alternately Egyptian or Gothic; instead of railways covered with architectural productions of every variety of style, from Doric termini to Moorish tunnels; the new materials used, the new wants to be supplied, might and ought to have suggested forms more in harmony with the end in view.

The religion of Mohammed, which spread over the East with such meteor-like rapidity, produced with equal speed an art in unison with its poetic and imaginative doctrines—an art the offspring of the Koran, as Gothic art of the Bible.

The mosques of Cairo and India, the palaces of Spain, show everywhere the calm, voluptuous translation of the Koran's doctrines. Forbidden by their creed to represent the human form, the Mohammedans were led to adorn their temples in a style peculiar to themselves. Inscriptions from the Koran, expressing faith while adding beauty, were interwoven with geometrical ornaments and flowers not drawn directly from nature, but translated through the loom; for it would seem that the Arabs, in changing their wandering for a settled life —supplanting the tent by a form more solid—had transferred the luxurious shawls and hangings of their former dwelling to the new, changing the tent-pole for a marble column, and the silken tissue for gilded plaster.

The Mohammedans are the only race, except the Chinese,

who still practise the art which grew up with their civilisation; and although that art evidently suffers when brought in contact with European influences, as in Turkey and parts of India, they are still as faithful to the art as to the religion, habits, and modes of thought which inspired it. The many beautiful works displayed in the Exhibition of 1851, showed that the unvarying principles which they have held for a thousand years are still powerful amongst them.

We need not refer to any of the other styles of art which have existed; they have all, with more or less of faith, been inspired by spiritual or political ties.

The domestic architecture of the Gothic period, the monastic buildings once so numerous, baronial architecture, &c., all owed their peculiar expression to some real want, which they faithfully supplied: all show the utter impossibility of consistent reproduction.

Cloisters without monks, embattled towers without an enemy, are exhibitions of equal folly.

And if it be folly to reproduce these extinct styles in buildings, how much more so must it be to reproduce in detail the decorative arts which resulted from them?

How can Greek porticoes,—nondescript internal putty decorations,—Louis Quatorze furniture,—cinque cento ornaments,—floral papers and floral carpets, be made to harmonise in a London mansion of the nineteenth century?

The decorative arts are of one family, and must go hand in hand with their parent architecture: the effort to raise the one will help the other.

In all ages but our own, the same ornaments, the same system of colouring which prevailed in buildings, pervaded all other works, even to the humblest utensils. The ornaments on a mummy case are analogous to those of an

Egyptian temple; the painted vases of the Greeks are but the reflex of the paintings of their temples; the beautiful cushions and slippers of Morocco at the present day are adorned with the same ornaments, having the same colours, as are found on the walls of the Alhambra.

It is far different with ourselves. We have no principles, no unity; the architect, the upholsterer, the paper stainer, the weaver, the calico printer, and the potter, run each his independent course; each struggles fruitlessly,—each produces in art novelty without beauty, or beauty without intelligence.

The Architect, the natural head and chief of all who minister to the comforts and adornments of our homes, has abdicated his high office; he has been content to form the skeleton it should have been his task to clothe; and has relinquished to inferior and unguided hands the delicate modelling of the tissues, and the varied colouring of the surface. Who can wonder at the discordance and incongruity of the result?

The art-collections of the Crystal Palace, addressing themselves directly to the eye, but inducing at the same time study and reflection, may help to dispel the main cause of this low state of the Arts: viz., the ignorance of the public.

In art, every man believes himself to be *intuitively* a judge; no man would think of snatching a violin from the hands of a musician, on the ground that he could play *intuitively* as well as the musician by much study and practice. No man, at least no wise one, attempts to be his own lawyer, or prescribes for his own disorders, or pretends to such a knowledge of pharmacy that in sending to an apothecary for his medicine he tells him how to compound it,—if he did, the chances are he would be poisoned.

But men do every day, and every hour of the day, place their *intuitive* knowledge on questions of art in opposition

to the opinions of those who have made them their especial study.

This can never be prevented, nor is its prevention desirable. Art is the patrimony of all, but it is the more necessary that it should be regulated. Without a public and patrons to judge, art and artists could not exist, as there would be no aim for their creations. We may fairly ask, however, that the public and patrons shall judge wisely; and we further insist, that no improvement can take place in the art of the present generation until all classes, artists, manufacturers, and the public, are better educated in art, and the existence of general principles is more fully recognised.

Were we to inquire of the artists who design many of those melancholy productions which we see around us every day, what has directed their choice of this or that particular form, they would undoubtedly tell us that it was the only design that *manufacturers would purchase*, and that they had only done as they were bid. Were we to inquire of the manufacturers why they had engaged such a vast amount of capital, skill, and labour in the production of such tasteless articles, they would undoubtedly tell us that they were *the only articles they could sell*, and that it would be useless for them to attempt the production of articles in better taste, for they would infallibly remain unsold upon their shelves. Were we to inquire, again, of the public how it came to pass that they purchased such vile productions and admitted them to their homes, to enfeeble their own tastes, and effectually destroy that of their children, they would infallibly reply that *they had looked everywhere for better things, but could not find them.*

So the vicious circle is complete: one and all shift the blame on each other, and one and all equally deserve it. The fault, however, lies more heavily on the public, who, ignorant

themselves, are unable to discover the ignorance of others: till this is otherwise, it is impossible that any improvement can take place. The ignorance and caprice of clients are amongst the many causes of the degraded state of architecture in our time; and it is equally the case with the other decorative arts.

Let us trust that now the attention of the public is awakened, the necessity for education will be felt by all. It is difficult to conceive minds indifferent to the cultivation of faculties implanted in them for the appreciation of the many beauties of form and colour which pervade nature, and of which architecture and the decorative arts should be the humble ministers; these faculties should be fostered and developed in every child from the earliest period. It is as necessary for the happiness of man to develope the innate poetry of his nature by the cultivation of the eye, as to develope his intellect by acquiring the power of reading and writing.

So little, however, is this acknowledged, that in the schools where the children even of the noblest in the land are educated, drawing is taught most imperfectly, if at all; while from the universities it is banished altogether. We not only think that this should be changed, but that the education of no person should be considered complete without a knowledge of drawing.

The power of seeing with the mind as well as with the eye is acquired only by long practice, and by the habit of fixing in the mind that which passes rapidly before the sight. It cannot be perfectly obtained without the practice of delineating form.

There are, doubtless, many bright examples to the contrary; but as a general rule, how very few of the public, or even of manufacturers at the head of large establishments connected

with art, have any knowledge of drawing, or are able with their own hands to indicate the form of an article they would desire to purchase or to have made.

There are many highly gifted individuals who, without any knowledge of music, sing truly, and enjoy the music of others; yet their natural instinct never, but in exceptional cases, carries them beyond the appreciation of melody: the complicated harmonies of the musician escape them altogether. So with form: many who know not how to draw, yet by natural instinct, and repeated observation, may and do acquire a power of estimating form, and become what is called in society, "persons of good taste." But, as in the case of music, they possess this power only in a relative degree. They will never see a tree like a landscape painter, who knows the character of every leaf and the form of every branch, but will receive only a general impression on the brain. So they will never see a building like an architect, who, in a single glance, takes in not only the general effect of the whole, but the peculiar character and expression of every moulding, and of the minutest detail.

Now we are not contending that every man should draw as well as the landscape-painter and the architect, but that he should at least possess sufficient knowledge to see *correctly*, and to distinguish *good from evil*.

When the public and patrons are ignorant, they maintain ignorant and indolent artists to pander to their tastes, and to satisfy their desire for novelty, quite irrespectively of fitness or of principles of any kind.

On the other hand, were the public to educate themselves more perfectly, artists and manufacturers would soon appear to respond to the growing wants.

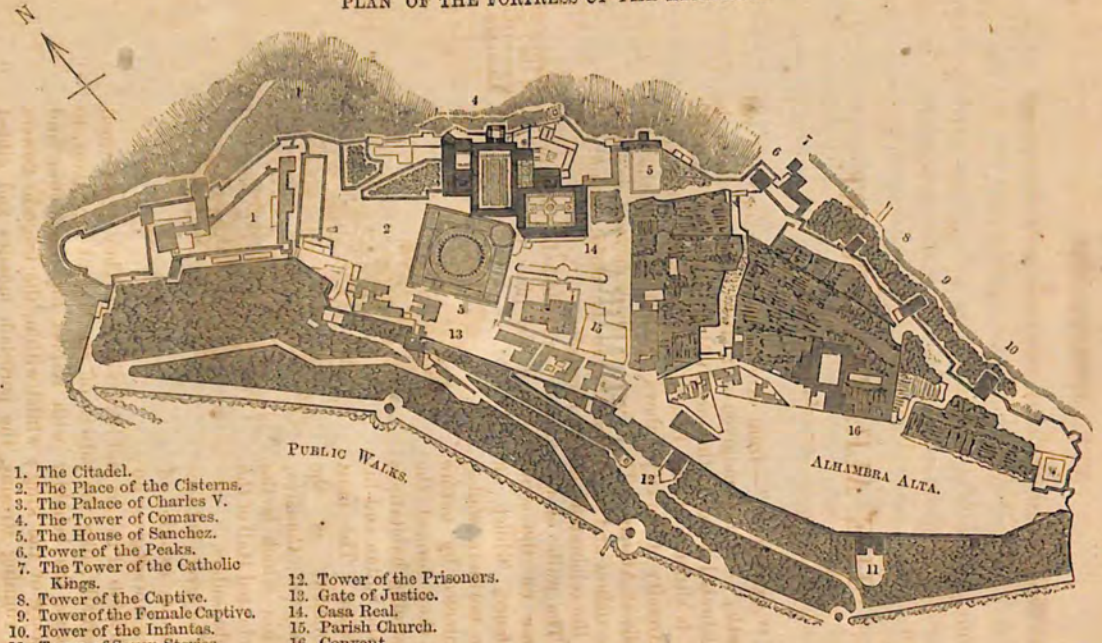
If the Art-collections of the Crystal Palace are received by the public in the right spirit, not simply as material enjoyment for the eye, but as affording subjects for contemplation and study, the Exhibition of 1854 cannot fail to exercise a most important influence upon the arts of this country; it may become the commencement of a new era, in which public taste will be raised from its present low standard, and our age, by slow but sure steps, be prepared to rank with the most brilliant periods of the past.

OWEN JONES.

CRYSTAL PALACE,
June, 1854.

THE ALHAMBRA COURT.

PLAN OF THE FORTRESS OF THE ALHAMBRA



1. The Citadel.
2. The Place of the Cisterns.
3. The Palace of Charles V.
4. The Tower of Comares.
5. The House of Sanchez.
6. Tower of the Peaks.
7. The Tower of the Catholic Kings.
8. Tower of the Captive.
9. Tower of the Female Captive.
10. Tower of the Infantas.
11. Tower of Seven Stories.
12. Tower of the Prisoners.
13. Gate of Justice.
14. Casa Real.
15. Parish Church.
16. Convent.

THE ALHAMBRA COURT.

"ALHAMBRA,"—from *Kal-'at al hamra*, or "the red castle,"—is the name given to a fortress within which was the celebrated palace of the ancient Moorish kings of Granada. It is situated at the base of the Sierra Nevada, at one extremity of the city; above which it rises like the Acropolis at Athens. The Vega, or plain beyond, is one of the richest and most beautiful in the world, second only to the celebrated plain of Damascus.

Description of the Fortress of the Alhambra.

The walls of the fortress[a] are studded with towers; those on the south towards the plain were used for defence, whilst on the northern wall—protected by nature—they formed the charming habitations of the Sultan and his harcem. The most prominent is the Tower of Comares, within which is the celebrated Hall of the Ambassadors.

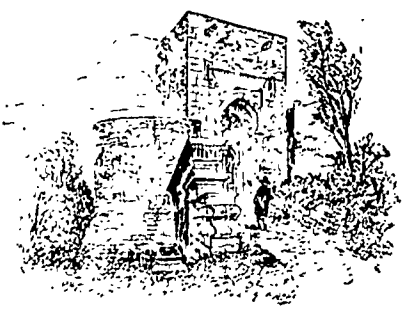
Tower of Comares.

The severe but picturesque exterior of these towers gives no indication of the art and luxury within. They were formed externally, like the palaces of the ancient Egyptians, to impress the beholder with respect for the power and majesty of the king; whilst within, the fragrant flowers and running streams, the porcelain mosaics and gilded

[a] See plan of the fortress.

stucco-work, were constantly made to remind the owner how all that ministered to his happiness was the gift of God.

The entrances to the ancient fortress of the Alhambra appear to have been four—the Torre de las Armas (Tower of Arms); Torre de los Reyes Catolicos (Tower of the Catholic Kings); the Torre de los Siete Suelos (Tower of Seven Stories); and the Puerta de Justicia, or Gate of Justice; so called, according to an ancient practice in general use all over the East, the kings of Granada occasionally sat under it to administer justice to every class of their subjects. The latter was formerly, as it is now, the principal entrance into the fortress. Like all the other towers of the Alhambra, it is built of concrete, the jaumbs of the doorway being, however, of white marble, and the elegant horse-shoe arch and spandrils of brick.



Gate of Justice.

Gate of Justice.

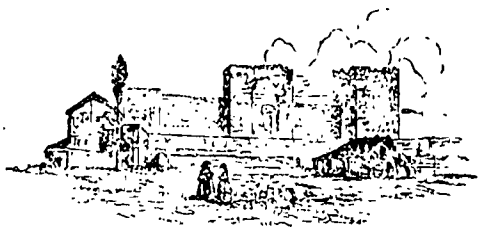
Over the inner doorway is the following inscription in two lines :—

"This gate, called Bábu-sh-shari'ah (the Gate of the Law)—may God prosper through it the law of Islám, as He made this a lasting monument of His glory—was built at the command of our Lord the Commander of the Moslems, the warlike and just Sultan Abú-l-walid Ibn Nasr (may God remunerate his good deeds in the observance of religion and accept of his valorous performances in support of the faith). And it was closed for the first time in the glorious month of the birth[b] of our Prophet, in the year 749. May the Almighty make this gate a protecting bulwark, and write down its erection among the imperishable actions of the just."

From the Gate of Justice we pass by a narrow street,

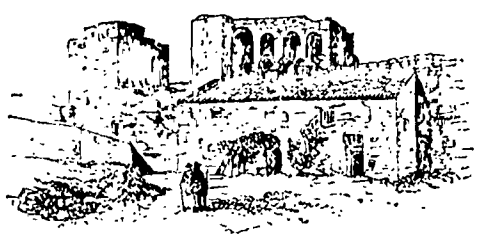
[b] Month of the birth, *i.e.* in Rabi 'l-awal, which began to be counted on May 27, and ended July 28, A.D. 1348.

and the Puerta del Vino, to the Plaza de los Algibes, or Place of the Cisterns.



Place of the Cisterns.

On the right is the Palace of Charles V. ; beyond, without any indication of its internal beauty, is the *Casa Real*,[c] all that remains of the ancient palace of the Moorish kings ; on the left of the Place of the Cisterns is the Alcazaba, or citadel, now used as a receptacle for convicts. It appears to have been the most ancient part of the fortress ; within are several ruined towers which may have also formerly served as prisons. *Casa Real.*

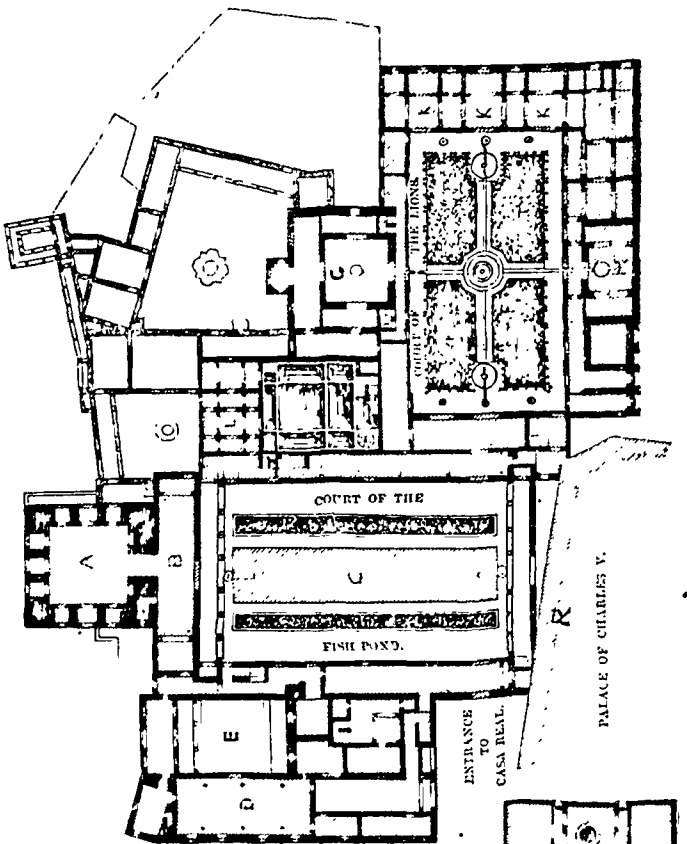


Prisons in the Citadel.

From the Palace of Charles V. by the main street, we pass the parish church to the Calle San Francisco, and the "Alhambra alta." A few houses, gardens, and a convent, fill up the whole of this part of the fortress, where formerly stood the great mosque and house of the Cadi,

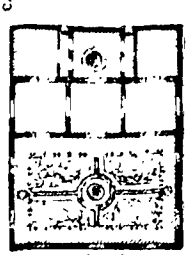
[c] The Spaniards call the remains of the Moorish Palace in the Fortress of the Alhambra, LA CASA REAL DE LA FORTALEZZA DE LA ALHAMBRA. *The royal palace of the fortress of the Alhambra.* For the sake of clearness we shall continue throughout this description to call the "Alhambra" proper, the CASA REAL, to distinguish it from the Alhambra Court of the Crystal Palace.

which existed during the occupation of the French in 1812, but of which no traces can now be discovered.



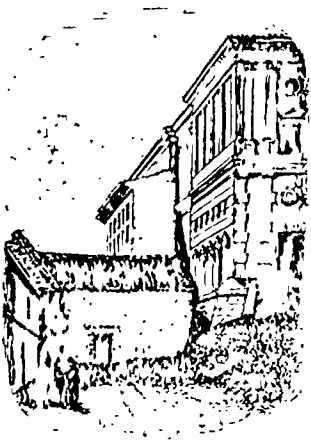
PLAN OF THE CASA REAL.

NOTE.—This plan of the Alhambra Court is drawn to the same scale as the plan of the *Casa Real*, and will best convey an idea of the small portion of the palace we have been able to reproduce.



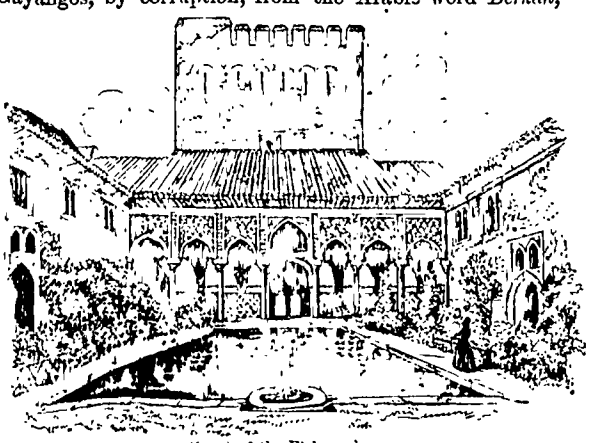
Alhambra Court.

The present entrance to the *Casa Real* is by a small door at the south-west corner of the *Court of the Fishpond* adjoining the *Palace of Charles V.*; and we enter at once from the *Place of the Cisterns* into this enchanting palace. The principal remains consist of an oblong court, with a portico of six columns at each end, and a sheet of water in the centre which gives the name to it, *Patio de la Alberca*, or Court of the Fishpond (C); this leads to an oblong corridor, which the Spaniards call the *Sala de la Barca* (B), the Hall of the Boat, from its shape, or more probably, according to Gayangos, by corruption, from the Arabic word *Berkah*,



Halls and Courts of the *Casa Real* of the Alhambra.

Entrance to Casa Real. Palace of Charles V.



Court of the Fishpond.

or blessing, which is many times repeated in the

inscriptions on the walls; beyond this, and within the Tower of Comares, is the *Hall of the Ambassadors* (A), or Golden Saloon, a square of 37 feet, and 60 feet high from the floor to the centre of the dome; it is the largest, as well as the most imposing, of the halls of the Alhambra.

At right angles to the *Court of the Fishpond*, abutting on the opposite end of the *Hall of the Ambassadors*, is the *Court of the Lions* (H), so called from the fountain in the centre, and is the most perfect portion of what remains of this truly royal palace.

It is a parallelogram of 100 feet by 50, and is surrounded by a portico, with small pavilions at each end.

Court of the Lions.

The portico and pavilions consist of one hundred and twenty-eight columns, supporting arches of the most delicate and elaborate finish, still retaining much of their original beauty; the various colours, however, of the ornaments are wanting. During the repeated *restorations* which the palace has from time to time undergone, the walls of this court were defaced by several coats of white-wash, beneath which it is still possible to discover traces of the original colouring, from which our restorations have been made with perfect certainty; at right angles to the *Court of the Lions* and in the centre are, on the one side, the *Hall of the Two Sisters* (O) the most perfect of all; and, on the other, the *Hall of the Abencerrages* (I); at the end of the court is the *Hall of Justice* (K). These, with the private baths (L), and the small court of the mosque, in another part of the palace, are all that remain at the present day undisturbed by the destruction, repairing, and beautifying of the Catholic kings. On comparing these remains with other residences of Eastern potentates, such as the seraglios of Constantinople or Adrianople, it is quite evident that very much is wanting to render this palace as perfect in size and grandeur, as that portion of it which remains is in detail: we find no traces of the numerous apartments which must have been required by the guards and attendants; and a most important feature, the hareem, is entirely wanting.

Former extent of the Palace.

The palace spread itself doubtless over the whole of the upper part of the fortress, but no traces exist at the present day by which any imaginary restoration could be made, or the limits of the original building defined.

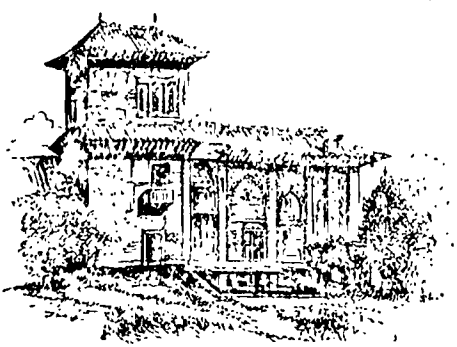
That which remains can give but a faint idea of the extent and grandeur of the ancient palace of the Moorish kings. A portion of considerable importance was destroyed by Charles V., to make way for his palace, commenced in 1526, but never finished, or even roofed in. The building destroyed was of two stories, and there is much to indicate that the portion of the *Casa Real* destroyed was more important than that which now remains.

Destruction by Charles V. of a considerable portion of the *Casa Real*.

On the north-east wall of the fortress are several towers partly in ruins, which still retain traces of beautiful decorations in the interior. The Torre del Cautivo (8), the Torre de la Cautiva (9), the Torre de las Infantas (10), are the most perfect.

They appear to have formed detached habitations complete in themselves; and from their position in this retired part of the fortress, and the extreme beauty of the internal decorations, with the severe aspect of the exterior, there can be little doubt that they formed part of the hareem, and were probably the separate residences of the favourite sultanas. The ruin shown in the wood-cut, called the Casa de Sanchez, the house of Sanchez,

Separate residences of the Sultanas.



House of Sanchez.

from the name of the peasant who inhabited it, offers also in the upper chambers some of the most minute and beautiful plaster decorations that are to be found in the *Casa Real*. It consists of a small pavilion of two stories, with a colonnade; and the remains of a fish-pond may still be discovered, from which we may conjecture that it

formed part of an open court, similar to the Patio de la Alberca, and was formerly attached to the general mass of buildings which are now called the *Casa Real.*

The palace of the Alhambra was commenced in 1248 by Ibnu 'l Ahmar, continued by his son Abu Abdillah, and finished by his grandson, Mohammed III., about 1314. It was regilt and painted by Yusuf I. in 1348.

Difficult as it may be from the present remains of the *Casa Real* to imagine the magnificence and grandeur of the ancient palace in its pristine state, it is still more so to attempt to convey by our fragmentary reproduction in the Crystal Palace any idea of the glory of its ruins. The limited space at our command, and the necessity to perform in a few months what with the Moors was doubtless a work of years, has prevented our doing more than reproduce some of the interesting features of these remains; and in making our selection, we have endeavoured to utilize the space at our command so as to unite as far as possible whatever could best recall the main features of the original, and at the same time convey the most useful lessons, bearing in mind always the words of the Arabian poet, that if we will "study it with attention, we shall reap the advantage of a commentary on decoration."

The main features of the original recalled in the reproduction.

The ornaments and the several features of our reproduction are of the full size of the original; but the general arrangement differs considerably, as will be seen on a comparison of the plan of our Alhambra Court with the plan of the *Casa Real.*[d] The necessity of adapting the reproduction to given points, fixed by the plan of the Crystal Palace, has led to further modifications, which will be explained as we proceed.

Construction of the Alhambra.

The construction of the Alhambra is of the rudest kind, and yet, where it has not been disturbed by the hand of man, it appears almost as perfect as when first executed. The walls of the towers are built of concrete, the inner walls of brick, the columns of marble, and all the ornamental portions in gypsum; the mosaic pavements and dados in baked and glazed earthenware, and the ceilings, beams, and doors of wood.

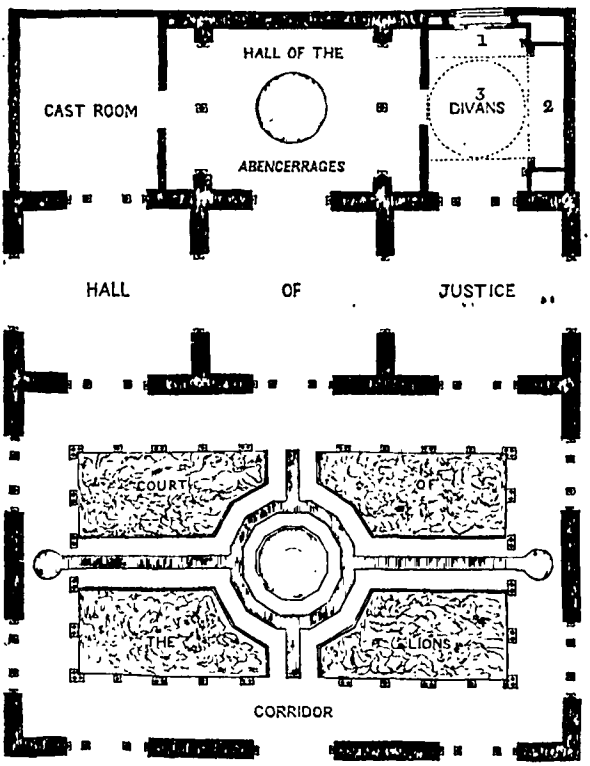
Colouring.

The colouring appears to have been laid on with white of egg, and where still seen in the depths of the ornaments, it is but slightly changed from the effects of time.

[d] See page 26.

The gilding has suffered most, and is perfect only in few places; being always on the surface, it was of course the most exposed. It can readily be traced everywhere by a green metallic deposit, from which we may divine that it was not all gold that glittered.

PLAN OF THE ALHAMBRA COURT.

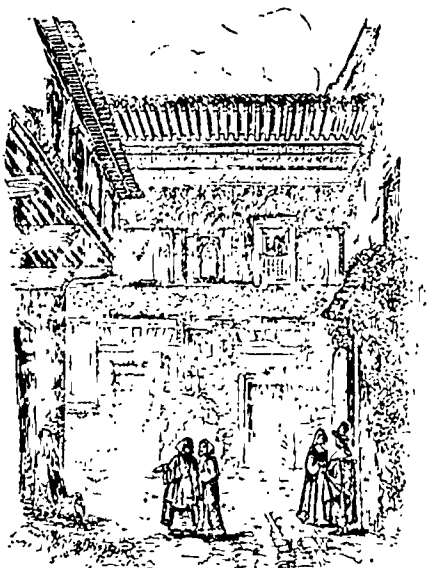


FACADE TOWARDS THE NAVE.

The Façade of the Alhambra Court towards the nave has no absolute prototype in the *Casa Real*. The external architecture of the Alhambra was unornamented; it was made to awe the spectator, and, according to Ford, to

Alhambra Court. Façade towards the nave.

avert the effects of the evil eye, which "scowls on the over prosperous, and mars their felicity." We have, however, in the small court of the mosque (B) an example of an internal façade,[e] which this must be supposed to be; from this court we have borrowed the elegant stalactite



Court of the Mosque.

cornice which crowns the top, but have been obliged to omit the over-hanging wooden roof above.[f]

The entrance in the centre from the nave is a fac-simile of the entrance into the Court of the Lions from the Court of the Fishpond, and the two side entrances are from the pavilions of the former court.

The diaper on the walls is taken from the *Sala de la Barca*, the mosaic dado from the *Patio de la Alberca*.

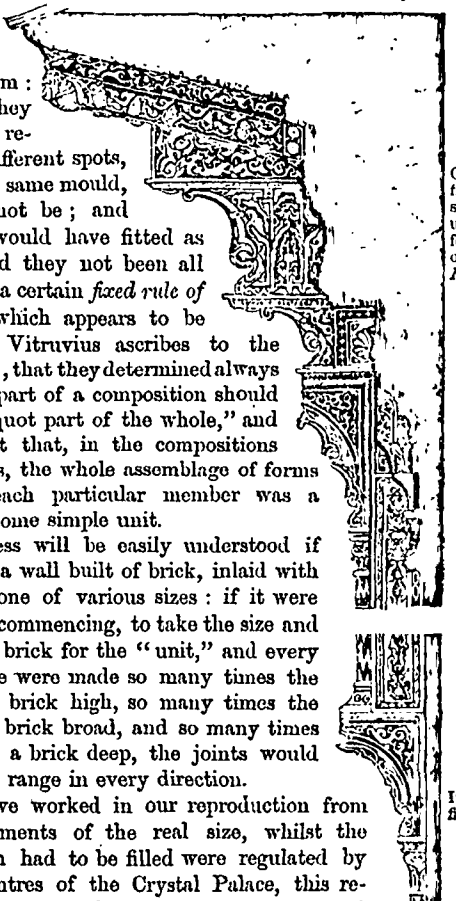
On the proportions of the ornaments.

It may be well to notice at the outset a peculiarity of the ornamentation of the Alhambra, on which much of its regularity and harmony of proportion depends. Many

[e] See plate xxiii. in the Cast-room.
[f] See plate xxiv. in the Cast-room.

of the ornaments are repeated in the various halls in different positions, and yet they always fit the places they occupy; the pattern never is interrupted or broken by any other than a natural division; they always appear made for the particular spot in which we see them: now as they were, when repeated in different spots, cast from the same mould, this could not be; and they never would have fitted as they do, had they not been all designed on a certain *fixed rule of proportion*, which appears to be that which Vitruvius ascribes to the ancients, viz., that they determined always "that each part of a composition should be some aliquot part of the whole," and it is evident that, in the compositions of the Moors, the whole assemblage of forms and even each particular member was a multiple of some simple unit.

Section of the Wooden Roof of the Court of the Mosque.



Ornaments from the same mould used in different halls of the *Casa Real*.

Imperfect finishings.

The process will be easily understood if we imagine a wall built of brick, inlaid with blocks of stone of various sizes: if it were decided, on commencing, to take the size and shape of the brick for the "unit," and every piece of stone were made so many times the height of a brick high, so many times the breadth of a brick broad, and so many times the depth of a brick deep, the joints would be certain to range in every direction.

As we have worked in our reproduction from plaster ornaments of the real size, whilst the spaces which had to be filled were regulated by the fixed centres of the Crystal Palace, this refinement has not always been obtained, and we have consequently been driven to *bungles* or im-

perfect finishings which no Moorish eye could have endured.

Unit of the Crystal Palace.

The Crystal Palace itself derives much of its harmony and proportion from the strict observance of this rule: the unit in this case is 8 feet, and the main divisions are all multiples of this unit—24, 48, 72, 96, 120; so that the columns and girders range in every direction.

Before entering the court, we will venture still further to detain the visitor whilst we endeavour to explain some of the general principles which appear to have guided the Moors in the decoration of their wonderful palace—

General principles of the Moors.

principles which are not theirs alone, but common to all the best periods of art. The principles are everywhere the same; the forms only differ.

1. An examination of the *Casa Real*, and even our own reproduction, will show how perfectly the Moors regarded what we hold to be the first principle in architecture—to *decorate construction, never to construct decoration:* in Moorish architecture not only does the decoration arise naturally from the construction, but the constructive idea is carried out in every detail of the ornamentation of the surface.

Decoration follows construction.

Beauty depends on repose.

How repose is obtained.

We believe that true beauty in architecture consists in that "*repose which the mind feels when the eye, the intellect, and the affections are satisfied by the absence of any want.*" When an object is constructed falsely, appearing to derive or give support which it does not, it fails to afford this repose, and therefore never can pretend to true beauty, however harmonious it may be in itself: the Mahometan races, and Moors especially, have constantly regarded this rule; we never find a useless or superfluous ornament; every ornament arises quietly and naturally from the surface decorated. They ever regard the useful as a vehicle for the beautiful; and in this they do not stand alone: the same principle was observed in all the best periods of art; it is only when art declines that true principles come to be disregarded; or, in an age of copying, like the present, when the works of the past are reproduced without the spirit which animated the originals.

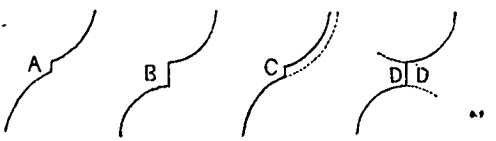
The useful a vehicle for the beautiful.

2. All lines grow out of each other in gradual undulations; there are no excrescences; nothing could be removed and leave the design equally good or better.

In a general sense, if construction be properly attended to, there could be no excrescences; but we use the word here in a more limited sense; the general lines might follow truly the construction, and yet there might be excrescences, such as knobs or bosses, which would not violate the rule of construction, and yet be fatal to beauty of form, if they did not grow out gradually from the general lines. Gradual undulations or the transitions of lines; absence of excrescences.

There can be no beauty of form, no perfect proportion or arrangement of lines, which does not produce repose.

All transitions of curved lines from curved, or of curved from straight, must be gradual. Thus the transition would cease to be agreeable if the break at A were too deep in proportion to the curves, as at B. Where two curves



are separated by a break, as in this case, they must, and with the Moors always do, run parallel to an imaginary line (c) where the curves would be tangential to each other; for were either to depart from this, as in the case at D, the eye, instead of following gradually down the curve, would run outwards, and repose would be lost.[8]

3. Their general forms were first cared for; these were subdivided by general lines; the interstices were then filled in with ornament, which was again subdivided and enriched for closer inspection. They carried out this principle with the greatest refinement, and the harmony and beauty of all their ornamentation derive their chief success from its observance. Their main divisions contrast admirably and balance; the greatest distinctness is obtained; the detail never interferes with the general form: when seen at a distance, the main lines strike the eye; as we approach nearer, the detail comes into the composition; on a closer inspection, we see still further detail on the surface of the ornaments themselves. Care for the general forms.

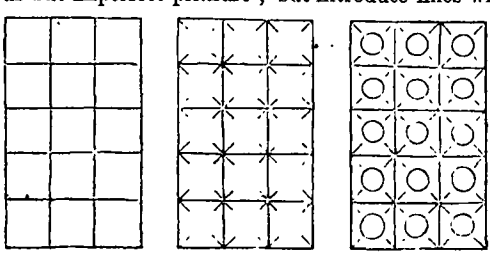
[8] These transitions were managed most perfectly by the Greeks in all their mouldings, which exhibit this refinement in the highest degree; so do also the exquisite contours of their vases.

Balance and contrast of the straight, the inclined, and the curved.

4. Harmony of form appears to consist in the proper balancing and contrast of the straight, the inclined, and the curved. We shall have many opportunities, in passing through the court, of pointing out the equally strict observance of this law on the part of the builders of the "Alhambra."

As in colour there can be no perfect composition in which either of the three primary colours is wanting, so in form, whether structural or decorative, there can be no perfect composition in which either of the three primary figures is wanting; and the varieties and harmony in composition and design depend on the various predominance and subordination of the three.[h]

In surface decoration any arrangement of forms, as at A, consisting only of straight lines, is monotonous, and affords but imperfect pleasure; but introduce lines which



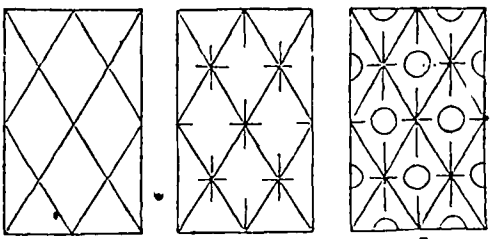
A B C

tend to carry the eye towards the angles, as at B, and you have at once an additional pleasure.

Then add lines giving a circular tendency, as at C, and you have now complete harmony: in this case the square is the leading form or tonic; the angular and curved are subordinate. We may produce the same result in adopting an angular composition: as at D, add the lines as at E, and we at once correct the tendency to

[h] There can be no better example of this harmony than the Greek temple, where the straight, the angular, and the curved, are in most perfect relation to each other. Gothic architecture also offers many illustrations of this principle: every tendency of lines to run in one direction is immediately counteracted by the angular or the curved: thus, the capping of the buttress is exactly what is required to counteract the upward tendency of the straight lines; so the gable contrasts admirably with the curved window-head and its perpendicular mullions.

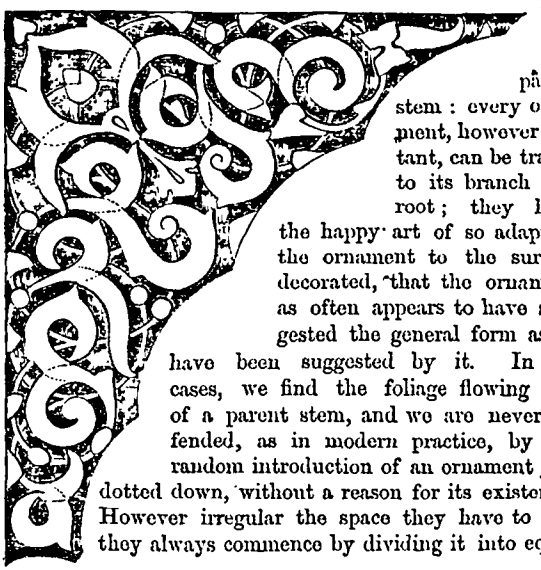
follow only the angular direction of the inclined lines;



but unite these by circles as at F, and we have still more perfect harmony, *i. e.*, repose, for the eye has now no longer any want that could be supplied.[1]

5. In the surface decoration of the Moors all lines flow out of a parent stem: every ornament, however distant, can be traced to its branch and root; they have the happy art of so adapting the ornament to the surface decorated, that the ornament as often appears to have suggested the general form as to have been suggested by it. In all cases, we find the foliage flowing out of a parent stem, and we are never offended, as in modern practice, by the random introduction of an ornament just dotted down, without a reason for its existence. However irregular the space they have to fill, they always commence by dividing it into equal

All lines flow from a parent stem



[1] It is to the neglect of this obvious rule that we find so many failures in paper hangings, carpets, and more especially articles of costume; the lines of papers generally run through the ceiling most disagreeably, because the straight is not corrected by the angular, or the angular by the curved; so of carpets, the lines of

areas, and round these trunk lines they fill in their detail, but invariably return to their parent stem.

Examples from nature.

They appear in this to work by a process analogous to that of nature, as we see in the vine-leaf: the object being to distribute the sap from the parent stem to the extremities, it is evident the main stem would divide the leaf as near as may be into equal areas. So again of the minor divisions: each area is again subdivided by intermediate lines, which all follow the same law of equal distribution, even to the most minute filling-in of the sap-feeders.

Principle observed in the works of nature, radiation of lines from parent stem.

6. The Moors also follow another principle; that of radiation from the parent stem, as we may see in nature with the human hand, or in a chestnut leaf.

We may see in the example how beautifully all these lines radiate from

carpets are constantly running in one direction only, carrying the eye right through the walls of the apartment. Again, to this we owe all those abominable checks and plaids which constantly disfigure the human form—a custom detrimental to the public taste, and gradually lowering the tone of the eye for form of this generation. If children were born and bred to the sound of hurdy-gurdies grinding out of tune, their ears would no doubt suffer deterioration, and they would lose their sensibility to the harmonious in sound. This, then, is what is certainly taking place with regard to form, and it requires the most strenuous efforts to be made by all who would take an interest in the welfare of the rising generation to put a stop to it.

the parent stem; how each leaf diminishes toward the extremities, and how each area is in proportion to the leaf. The Orientals carry out this principle with marvellous perfection; so also did the Greeks in their honeysuckle ornament. And here we may remark a peculiarity of Greek ornament, which appears to follow the principle of the plants of the cactus tribe, where one leaf grows out of another. This is generally the case with Greek ornament: the acanthus leaf-scrolls are a series of leaves growing out one from the other in a continuous line, whilst the Arabian ornaments always grow out of a continuous stem.

When styles become debased, neither of these laws is followed; as in Elizabethan ornament, where nothing is continuous, nothing radiates; all is haphazard.

Junctions of curved and straight lines, tangential.

7. All junctions of curved lines with curved, or of curved with straight, should be tangential to each other; this also we consider to be a law found everywhere in nature, and the Oriental practice is always in accordance with it. Many of their ornaments are on the same principle which is observable in the lines of a feather and in the articulations of every leaf; and to this is due that additional charm found in all perfect ornamentation, which we call the graceful. It may be called the melody of form, as what we have before described constitutes its harmony.

We shall find these laws of *equal distribution*, *radiation from a parent stem*, *continuity of line*, and *tangential curvature*, ever present in natural leaves.

Curves in use by the Moors.

8. We would call attention to the nature of the exquisite curves in use by the Arabs and Moors.

As with proportion, we think that those proportions

Composition of curves will be most agreeable where the mechanical means of describing them shall be least apparent.

will be the most beautiful which it will be most difficult for the eye to detect ;[k] so we maintain that those compositions of curves will be most agreeable, where the mechanical process of describing them shall be least apparent; and we shall find it to be universally the case, that in the best periods of art, all mouldings and ornaments were founded on curves of the higher order, such as the conic sections ; whilst, when art declined, circles and compass-work were much more dominant.

The researches of Mr. Penrose have shown that the mouldings and curved lines in the Parthenon are all portions of curves of a very high order, and that segments of circles were very rarely used. The exquisite curves of the Greek vases are well known, and here we never find portions of circles. In Roman architecture, on the contrary, this refinement is lost ; the Romans were probably as little able to describe as to appreciate curves of a high order ; and we find, therefore, their mouldings mostly parts of circles, which could be struck with compasses.

Greek curves.

Roman curves.

Gothic tracery.

In the early works of the Gothic period, the tracery would appear to have been much less the offspring of compass-work than in the later period, which has most appropriately been termed the *Geometrical*, from the immoderate use of compass-work.

Here is a curve A, common to Greek art, the Gothic

period, and so much delighted in by the Mohammedan

[k] All compositions of squares or of circles will be monotonous, and afford but little pleasure, because the means whereby they are produced is very apparent. So we think that compositions distributed in equal lines or divisions will be less beautiful than those which require a higher mental effort to appreciate them.

races. This becomes graceful the more it departs from the curve which the union of two parts of circles would give.

Conventionality of ornament.

9. A still further charm is found in the works of the Arabs and Moors from their conventional treatment of ornament, which, forbidden as they were by their creed to represent living forms, they carried to the highest perfection. They ever worked as nature worked, but always avoided a direct transcript; they took her principles, but did not, as we do, attempt to copy her works. In this again they do not stand alone; in every period of faith in art, all ornamentation was ennobled by the ideal; never was the sense of propriety violated by a too faithful representation of nature.

Egyptian ornament.

Thus, in Egypt, a lotus carved in stone was never such an one as you might have plucked, but a conventional representation perfectly in keeping with the architectural members of which it formed a part; it was a symbol of the power of the King over countries where lotuses grew, and added poetry to what would otherwise have been a rude support.

The colossal statues of the Egyptians were not little men carved on a large scale, but architectural representations of Majesty, in which were symbolised the power of the monarch, and his abiding love of his people.

Greek ornament.

In Greek art, the ornaments, no longer symbols, as in Egypt, were still further conventionalised; and in their sculpture applied to architecture, they adopted a conventional treatment both of *pose* and relief very different to that of their isolated works.

Gothic ornament.

In the best periods of Gothic art the floral ornaments are treated conventionally, and a direct imitation of nature is never attempted; but as art declined, they became less idealised, and more direct in imitation.

Stained glass.

The same decline may be traced in stained glass, where both figures and ornaments were treated at first conventionally; but as the art declined, figures and draperies, through which light was to be transmitted, had their own shades and shadows.

Illuminated MSS.

In the early illuminated MSS. the ornaments were conventional, and the illuminations were in flat tints,

with little shade and no shadow; whilst in those of a later period highly finished representations of natural flowers were used as ornament, casting their shadows on the page.

ON THE COLOURING OF THE MOORS.

Colouring based on observation of natural laws.

When we examine the system of colouring adopted by the Moors, we shall find, that as with form, so with colour, they followed certain fixed principles, founded on observation of nature's laws, and which they held in common with all those nations who have practised the arts with success. In all archaic styles of art, practised during periods of faith, the same true principles prevail; and although we find in all somewhat of a local or temporary character, in all we discern also much that is eternal and immutable; the same grand ideas embodied in different forms, and expressed, so to speak, in a different language.

Colour assists the development of form.

10. The ancients always *used colour to assist in the development of form*, always employed it as a further means of bringing out the constructive features of a building.

Thus, in the Egyptian column, the base of which represented the root—the shaft, the stalk—the capital, the buds and flowers of the lotus or papyrus, the several colours were so applied that the appearance of strength in the column was increased, and the contours of the various lines more fully developed.

Gothic colouring.

In Gothic architecture, also, colour was always employed to assist in developing the forms of their panel work and tracery; and this it effected to an extent of which it is difficult to form an idea, in the present colourless condition of the buildings. In the slender shafts of their lofty edifices, the idea of elevation was still further increased by upward-running spiral lines of colour, which, while adding to the apparent height of the column, also helped to define its form.

In Oriental art, again, we always find the constructive lines of the building well defined by colour; an apparent

additional height, length, breadth, or bulk always results from its judicious application; and with their ornaments in relief it developes constantly new forms which would have been altogether lost without it. This truth is attested by every ornament we see in walking through the Alhambra Court.

In nature every transition of form accompanied by change of colour.

Their artists have in this but followed the guiding inspiration of nature, in whose works every transition of form is accompanied by a modification of colour, so disposed as to assist in producing distinctness of expression. Thus, for example, flowers are separated by colour from their leaves and stalks, and these again from the earth in which they grow. So also in the human figure every change of form is marked by a change of colour; thus the colour of the hair, the eyes, the eyelids, and lashes, the sanguine complexion of the lips, the rosy bloom of the cheek, all assist in producing distinctness, and more visibly bringing out the form. We all know how much the absence or impairment of these colours, as in sickness, contributes to deprive the features of their proper meaning and expression.

Had nature applied but one colour to all objects, they would have been indistinct in form as well as monotonous in aspect. It is the boundless variety of her tints that perfects the modelling and defines the outline of each; detaching equally the modest lily from the grass amidst which it springs, and the glorious sun, parent of all colour, from the firmament in which it shines.

The colours used the primaries.

11. The colours employed by the Moors on their stucco-work were, in all cases, *the primaries, blue, red, and yellow (gold). The secondary colours, purple, green, and orange, occur only in the Mosaic dados*, which, being near the eye, formed a point of repose from the more brilliant colouring above. It is true that, at the present day, the grounds of many of the ornaments are found to be green; it will always be found, however, on a minute examination, that the colour originally employed was blue, which, being a metallic pigment, has become green from the effects of time. This is proved by the presence of the particles of blue colour, which occur everywhere in the crevices: in the restorations, also, which were made by the Catholic kings, the grounds of the ornaments were repainted both

green and purple. It may be remarked that, amongst the Egyptians and the Greeks, the Arabs and the Moors, the primary colours, if not exclusively employed, were certainly nearly so, during the early periods of art; whilst, during the decadence, the secondary colours became of more importance. Thus, in Egypt, in the Pharaonic temples, we find the primary colours predominating; in the Ptolemaic temples, the secondary; so also on the early Greek temples are found the primary colours, whilst at Pompeii every variety of shade and tone was employed.

Secondary colours used during the decline of art.

In modern Cairo and the East generally we have green constantly appearing side by side with red, where blue would have been used in earlier times.

This is equally true of the works of the middle ages. In the early manuscripts and in stained glass, though other colours were not excluded, the primaries were chiefly used; whilst in later times we have every variety of shade and tint, but rarely used with equal success.

Primary colours used above; secondary and tertiary below.

12. *With the Moors, as a general rule, the primary colours were used on the upper portions of objects, the secondary and tertiary on the lower.* This also appears to be in accordance with a natural law; we have the primary blue in the sky, the secondary green in the trees and fields, ending with the tertiaries on the earth; as also in flowers, where we generally find the primaries on the buds and flowers, and the secondaries on the leaves and stalks.

The ancients always observed this rule in the best periods of art. In Egypt, however, we do see occasionally the secondary green used in the upper portions of the temples, but this arises from the fact, that ornaments in Egypt were symbolical; and if a lotus leaf were used on the upper part of a building, it would necessarily be coloured green; but the law is true in the main; the general aspect of an Egyptian temple of the Pharaonic period gives the primaries above and the secondaries below; but in the buildings of the Ptolemaic and Roman periods more especially, this order was inverted, and the palm and lotus leaf capitals give a superabundance of green in the upper portions of the temples.

In Pompeii we find sometimes in the interior of the houses, a gradual gradation of colour downwards from the roof, from light to dark, ending with black; but this is by no means so universal as to convince us that they felt it as a law, for there are many examples of black immediately under the ceiling.

13. Although the ornaments which are found in the *Casa Real*, and in the *Court of the Lions* especially, are at the present day covered with several thin coats of the white-wash which has at various periods been applied to them, we may be said to have authority for the whole of the colouring of our reproduction; for not only may the colours be seen in the interstices of the ornaments in many places by scaling off the whitewash,[1] but the colouring of the *Casa Real* was carried out on so perfect a system, that any one who will make this a study, can with almost absolute certainty, on being shown for the first time a piece of Moorish ornament in white, define at once the manner in which it was coloured. So completely were all the architectural forms designed with reference to their subsequent colouring, that the surface alone will indicate the colours they were destined to receive. Thus, in using the colours blue, red, and gold, they took care to place them in such positions that they should be best seen in themselves, and add most to the general effect. *On moulded surfaces they placed red, the strongest colour of the three in the depths*, where it might be softened by shadow, never on the surface; *blue in the shade*, and *gold on all surfaces exposed to light*; for it is evident that by this arrangement alone could their true value be obtained. The several colours are either separated by white bands, or by the shadow caused by the relief of the ornament itself—and this appears to be an absolute principle required in colouring—*colours should never be allowed to impinge upon each other.*

Whitewash on the walls of the *Casa Real*.

Perfect principle of colouring.

14. In colouring the grounds of the various diapers the blue always occupies the largest area; and this is in accordance with the theory of optics, and the experiments

Proportions in which the colours were used.

[1] Plate xxxviii. in the Cast-room will give an idea of the present state of the colouring of the Alhambra with the whitewash removed.

which have been made with the prismatic spectrum. The rays of light are said to neutralise each other in the proportions of 3 yellow, 5 red, and 8 blue; thus, it requires a quantity of blue equal to the red and yellow put together to produce a harmonious effect, and prevent the predominance of any one colour over the others. As in the "Alhambra," yellow is replaced by gold, which tends towards a reddish-yellow, the blue is still further increased, to counteract the tendency of the red to overpower the other colours.

Proportions in which colours neutralise each other.

Whether the Moors in their marvellous decorations worked on certain fixed rules, or only in accordance with a highly-organised natural instinct to which they had arrived by centuries of refinement upon the works of their predecessors, it would be difficult to say. One person may sing in tune by natural instinct, as another may by acquired knowledge. The happier state, however, is where *knowledge ministers to instinct*;[m] and we are inclined to believe that this must have been the case with the Moors. If the poet tells us to study their *works with attention*, and promises us the reward of a commentary on decoration, does it not imply that there was in them something that might be *learned*, as well as much that might be *felt?* If it had been the latter only, the poet would have said, "Come and enjoy," not "Come and study."

We have no authority for the gilding of the columns: wherever the columns are of marble, the shafts are always free from traces of colour of any kind. Gold, blue, and red, are still seen on most of the capitals, and in some cases the half-plaster columns against the walls are covered by mosaic of a small pattern in glazed earthenware. The marble columns with which they paired could never have remained entirely white, even if the general harmony of the colouring above did not forbid such a supposition. They might have been coloured by lines of blue on a white ground like the small plaster columns over the capitals; but this seems barely probable, as it would neither correspond with the shafts in mosaic, nor support the colouring above. We incline, therefore, to the conclusion,

Gilding of the columns.

[m] "*L'intelligence doit toujours être le ministre du cœur, jamais son esclave.*"—AUGUSTE COMTE.

that they were gilt, as the only worthy termination to the decoration above.

Repaintings of the Catholic Kings.

It is probable that in the many restorations which the palace underwent during the residence of the Spanish kings, it was found much more easy to remove the gold from the columns, exposing the white marble, than to incur the expense of re-gilding. That the Spaniards were utterly indifferent to the want of harmony produced by this, is fully shown by the manner in which they attempted the re-painting of many portions of the palace, which re-paintings are discoverable in an instant from the original Moorish work, by the grossness with which the colours were applied, and by the introduction of dull greens, browns, and purples, in places where the Moors had so harmoniously combined their blues and reds.

INSCRIPTIONS.

The inscriptions which are everywhere interwoven with the ornaments of the *Casa Real*, furnish abundant proof of the earnest faith of the founders, and show how much their art was bound up with their creed. At the same time that they addressed themselves to the eye of the observer by the beauty of their characters, they exercised his intellect by the difficulty of deciphering their curious and complex involutions, and rewarded his imagination when read by the beauty of the sentiments they expressed, and the music of their composition. To the artist, and to those provided with a mind to estimate the value of the beauty to which they gave a life, they repeated, "*Look and learn.*" To the people they proclaimed the might, majesty, and good deeds of the King. To the King himself they never ceased declaring that there was none powerful but God, that he alone was conqueror, and that to him alone was for ever due praise and thanks.

According to Mr. Gayangos they are of three kinds—"*Ayát*," *i.e.*, verses from the Koran; "*Asjá*," pious or

Inscriptions. devout sentences not taken from the Koran; and, thirdly, "*Ashár*," that is, poems in praise of the builders or owners of the palace. Those belonging to either of the two first classes are generally written in the Cufic hand, and the letters are often so shaped as to present a uniform appearance on both sides, and make the inscription readable from the right to the left, and *vice versâ*, or upwards and downwards. The long poems are all, without exception, written in the African character, with such care and attention that no letter is ever wanting in its diacritic points, and that the vowels and grammatical signs are likewise inserted. They are probably the composition of poets who lived at the Court of the Kings of Granada. That in the Tower of Comares, for instance, is the composition of Abu' Abdillah Mohammed Ibn Zemrek As-sarihí, Vizir to Mohammed V., who reigned A.H. 733 to 794 (A.D. 1352—91); and those in the "Hall of the Ambassadors" are attributed to another celebrated poet of those days, named Ahmed Ibn Mohammed Ibn Jozza Al Kelbi.

We subjoin a few of the various classes, as translated by Mr. Gayangos, from our casts taken in 1837; they will serve to convey to the reader an idea of the fervent piety and general refinement of the authors of this wonderful palace, and how completely their architecture was bound up with their religious habits and modes of thought, which would render any attempt to make this architecture, or indeed any other extinct style, subservient to modern requirements (if rightly understood) simply absurd.

LAUDATORY POEMS.

Over the Mosaic dado of the *Court of the Fishpond* is the following :— Inscriptions.

"Blessed be He who entrusted to thee the command of his servants through thee, to extend and benefit Islám!

"For how many cities of the infidels camest thou to in the morning, whose inhabitants saw thee in the evening the sole arbiter of their lives!

"When thou didst put on their necks the yoke of the captives, that they might appear in the ensuing morning building thy palaces in servitude.

"Thou conqueredst the island by force of arms, thereby opening to victory a gate that was shut before.

"And before that exploit thou subduedst twenty fortresses, making all things within a prey to thy warriors.

"Indeed had Islám a choice in what it most desires, it would certainly choose that thou live and be safe for ever.

"Since such are the fires of excellence that shine at thy door, that generosity itself smiles whilst looking at them with a complacent eye.

"Excellence whose traces are visible in every action of thine, more transparent and bright than the pearls when threaded.

"O, son of eminence, prudence, wisdom, courage and liberality! who surpassest in the height of these virtues the altitude of the stars in the regions of the sky.

"Thou hast risen in the horizon of empire like the sun in the vault of heaven, mercifully to dissipate the intervening shadows of injustice and oppression.

"Thou hast secured even the tender branches from

Inscriptions. the breath of the summer gale, and frightened the very stars in the vault of heaven.

"For if the planets quiver in their orbs, it is only through dread of thee; and if the boughs of the oriental willow bow down, it is perpetually to be thanking thee."

In praise of the building itself. Over the Mosaic dado of the *Hall of the Two Sisters*, is the following:—

"I am the garden, and every morn do I appear decked out in beauty. Look attentively at my elegance, thou wilt reap the benefit of a commentary on decoration.

"For, by Allah! the elegant buildings by which I am surrounded, certainly surpass all other buildings in the propitious omen attending their foundation.

"How many delightful prospects I enfold! How many objects, in the contemplation of which a highly-gifted mind finds the gratification of its utmost wishes!

"Here is the wonderful cupola, at sight of whose beautiful proportions all other cupolas vanish and disappear.

"To which the constellation of the Twins extends the hand of salutation, and to converse with which the full moon deserts her station in heaven.

"Nay, were they both to abide here in its two aisles, they would hasten to pay it such homage, as would satisfy all the neighbours around.

"No wonder then, if the stars grow pale in their high stations, and if a limit be put to the duration of their light.

"Here also is the portico unfolding every beauty. Indeed, had this palace no other ornament, it would surpass in splendour the high regions of the sky.

"For how many are the gorgeous robes in which thou, O Sultan, hast attired it, which surpass, in brilliancy of colour, the vaunted robes of Yemen!

"To look at them, one would imagine them to be so many planets revolving on the arches of this court as on their orbits, in order to throw in the shade even the first rays of morning. Inscriptions.

"Here are columns ornamented with every perfection, and the beauty of which has become proverbial; columns

"Which, when struck by the rays of the rising sun, one might fancy, notwithstanding their colossal dimensions, to be so many blocks of pearl.

"Indeed, we never saw a palace more lofty than this in its exterior, or more brilliantly decorated in its interior; or having more extensive apartments—

"Markets they are, where those provided with money are paid in beauty, and where the judge of elegance is perpetually sitting to pronounce sentence.

"Which, when the breath of the zephyr expires before the noon-tide rays, appear surrounded by a light which throws into shade all other light.

"Between me and victory the closest relationship exists; but the most striking resemblance between us two is the splendour we both bear."

The centre recess of the *Hall of the Ambassadors* appears from the following inscription to have been the throne of the Moorish Kings; it occurs immediately over the Mosaic dado.[n]

"From me thou art welcomed morning and evening by the tongues of blessing, prosperity, happiness, and friendship.

"That is the elevated dome, and we (the several recesses) are her daughters; yet I possess excellence and dignity above all those of my race.

"Surely members we all are of the same body; but I

[n] Plate 7.

Inscriptions. am like the heart in the midst of them; and from the heart springs all energy of soul and life.

"True, my fellows here may be compared to the signs of the Zodiac in the heaven of that dome, but I can boast that which they are wanting among them, the honour of a Sun;

"Since my lord, the victorious Yúsuf, has decorated me with the robes of his glory and excellence without disguise;

"And has made me the throne of his empire; may its eminence be upheld by the master of divine glory and the celestial throne."

A similar inscription occurs in the Divan of the *Hall of the Two Sisters.*

"Brightly doth our Sultan, like the full moon of direction, shine in the high regions of the empire. May his praiseworthy deeds for ever last, and his radiant light never tarnish!

"For what else is he but the sun taking up his abode in this sign, therefrom to dissipate all the shadows around?

"From me as from the horizon to overlook the court of his empire, whenever he appears on the throne of the Khalifs, like a bright luminary in the sky.

"Let him but direct a glance to the quarter where the zephyrs joyfully play, and the fugitive gales shall instantly return to their usual abode.

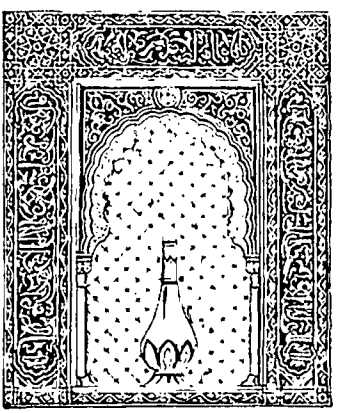
"Apartments are there enfolding so many wonders, that the eyes of the spectator remain for ever fixed upon them; provided he be gifted with a mind to appreciate them.

"Wherein the warm gale descends to mitigate the cold of winter, thereby producing a salubrious air and a mild temperature.

"Truly so many are the beauties of every kind that we enfold, that even the stars in heaven come down to borrow their light from us. Inscriptions.

"And how can it be otherwise; when we are built by the command of a King whose illustrious deeds and commendable actions are already recorded by the historians?"

At the entrances to the several Halls are niches built in the thickness of the wall immediately over the mosaic; they are generally lined with small mosaics, and have a slab of marble for the base. These are often assumed to be receptacles for the slippers of the visitors, but this could not have been the case for many reasons; besides they are too small to have contained sufficient, and they are in situations where no slippers would be worn, as it is the custom of the Orientals to leave them always at the entrance of an apartment. Their true destination is well indicated by the various inscriptions round them; they were for the purpose of containing porous bottles ever filled with water, a charitable luxury for warm climates, which the Easterns not only provide in their homes, but which by the intervention of the pious is found also in the public streets.



The idea that they were used for water bottles is further strengthened by the existence of the mosaic linings, amid the plaster work by which they were surrounded.

Many of these inscriptions are remarkable for their beauty and piety.

Inscriptions. From the *Hall of the Two Sisters.*
On the left niche :—

"Praise to God !

"With my ornaments and tiara I surpass beauty itself : nay, the luminaries in the Zodiac out of envy descend to me.

"The water-vase within me, they say, is like a devout man standing towards the *kiblah*[o] of the *mihrab*, ready to begin his prayers.

"Against the current of time my generous deeds are ensured. I shall always quench the thirst of the thirsty, and remedy the wants of the needy.

"Indeed, it looks as if I had borrowed liberality itself from the hands of our Lord Abú-l-hajaj.

"May he continue to shine a great luminary in the sky, as long as the full moon beams forth through the shadows of night."

On the opposite niche:—

"Praise to God !

"Delicately have the fingers of the artist embroidered my robe, after setting the jewels of my diadem.

"People compare me to the throne of a bride ; yet I surpass it in this, that I can secure the felicity of those who possess me.

"If any one approach me complaining of thirst, he will receive in exchange cool and limpid water, sweet without admixture.

"As if I were the bow of the clouds where it first appears, and the sun of our Lord Abú-l-hajaj.

[o] The *Kiblah* is the point of the horizon towards which Mohammedans turn in their prayers marking the place where Mecca stands. The *Mihrab* is the enclosure before the Kiblah.

"A monarch whose hands distribute gifts to the needy as often and profusely as the waves succeed each other. Inscriptions.

"May his court be revered and visited as long as the house of God [Mekka] shall continue the resort of pilgrims."

On another niche in the *Hall of the Two Sisters* :—

"Every art has gifted me with its elegance ; nay, has given me all its splendour and perfection.

"Those who behold me take me for a female, addressing this vase, whose favours as her beloved she wishes to obtain.

"Indeed, when the spectator has attentively examined my beauty, he will find reality to exceed the most extravagant conceptions of his fancy.

"He will see the full moon beam forth from the rays of my light, and its halo leave me to enter the mansions of the sky.

"This is a palace of transparent crystal ; those who look at it imagine it to be a boundless ocean.

"And yet I am not alone to be wondered at, for I overlook in astonishment a garden, the like of which no human eyes ever saw.

"I was built by the Imán Ibn Nasr. May God uphold his majesty as an honour to other kings !

"And perpetuate his high station and glorious rank as long as, like the sun or the full moon, he continues to rise in the high regions of the sky."

On two other niches at the entrance from the *Court of the Fishpond* to the *Hall of the Boat*, we have similar sentiments expressed.

On the right niche :—

"I am like the nuptial array of a bride, endowed with every beauty and perfection.

Inscriptions. "And if not so, look at this vase, and thou wilt easily understand all the truth of my assertion.

"Examine also my tiara, thou wilt find it resemble the bright halo of the full moon.

"For truly Ibn Nasr[p] is the sun of this orb shining in splendour and beauty.

"May he continue in the noontide altitude of his glory, secure from all attacks, when the time for declension is arrived."

On the left niche :—

"I am an honour to blessing ; I am a sign by which felicity itself is enhanced.

"Thou mayest imagine the vase within to be like a devout man always standing to perform his prayers.

"Who no sooner has said one, than he hastens again to repeat it.

"Truly, through my Lord Ibn Nasr, God has ennobled his servants.

"Since he made him the descendant of Sa'd Ibn 'Obádah,[q] the chief of the tribe of Khazrej."

Amongst the pious ejaculations may be cited the following :—

At the entrance to the *Court of the Fishpond* :—

"The best praise be given to God. I will remove all

[p] Ibn Nasr means here, not the son, but the descendant of Nasr, son of Kays, from whom the kings of Granada drew their origin, whence they were called Nasserites. There was, however, a king of Granada named Isma'íl Ibn Faraj, whom Mohammedan writers generally designate under his appellative name, Abú-l-walid, to which they join Ibn Nasr, *i. e.* the descendant of Nasr. This king, who was the father of Abú-l-hajáj Júsuf, the same who caused the two gates of the Alhambra to be built, is the one alluded to in this poem.—*P. de Gayangos.*

[q] Sa'd Ibn 'Obádah was one of the companions of the Prophet.—*P. de G.*

the effects of a malicious eye upon our master Yúsuf by repeating these five sentences, which are like so many verses from the Korán,—'I flee for refuge to the master of the creatures.' 'Praise to God the only one.' 'Thanks to God.' 'He is eternal.' 'His is the power.' Inscriptions.

"By the sun and its rising brightness; by the moon when she followeth him; by the day when he showeth its splendour; by the night when it covereth him with darkness; by the heaven and him who built it; by the earth and him who spread it forth; by the soul and him who completely formed it, and inspired into it wickedness and piety, there is no Deity but Allah!"

Round the windows of the façade of the *Court of the Mosque* are very appropriately placed the following verses from the Korán:—

"I flee to God for protection from Satan, the pelted with stones. In the name of God the merciful, the compassionate; Allah! there is no Deity but him, the living, the eternal, whom neither sleep nor slumber overtakes. To him belongs whatever is in heaven, and whatever is on earth. Who is there on earth who can presume to intercede with him, except with his acquiescence? He knows what is before men, and what is behind them; and they comprehend not of his wisdom, except what he pleases. He has extended his throne over the heavens and the earth, yet the protection of these gives him no trouble whatever—He is the high, the great!"

Round the Arch of the *Sanctuary of the Mosque*:—

"And be not one of the negligent."

The following are many times repeated in various

Inscriptions. parts of the palace, most ingeniously interwoven with the ornaments :—

"Praise be given to God the only one."

"Praise be given to God. There is no power or strength but in God."

"There is no Deity but Allah; Mohammed is his messenger."

"Durability is God's."

"O God! thine is the praise for ever; and thine are the thanks for ever."

"Praise be given to God, for his bestowing on us the blessings of Islám."

"There is no conqueror but God."

"God is the best of protectors, he is the most compassionate of the compassionate."

"God always was true in his words."

"God is our refuge in every trouble."

"And there is no help to be had except from God, the illustrious, the omnipotent."

"Whatever you possess of the good things of this world comes from God."

"The blessing comes from God."

"Glory to our Lord, the Sultan Abú-l-hajáj."

"Glory to our Lord, the Sultan Abú-Abdillah."

"Glory to our Lord, the Sultan Abú-Abdillah Al-ghani-billah."

"Glory to our Lord, the warlike and just Sultan Abú-Abdillah Al-ghani-billah."

"May divine help, solidity of empire, and splendid victory over the enemy fall to the lot of our Lord Abú-l-hajáj, commander of the Moslems!

"May power everlasting and imperishable glory be the lot of the owner of this palace."

To return to the description of the façade towards the nave.

The cornice which crowns the façade is borrowed from the *Court of the Mosque*, where it supports an elegant overhanging roof of wood.[r] Cornice.

The inscription introduced on the upper hollow of the cornice over the stalactites, in white letters on a blue ground, is introduced from the *Hall of the Two Sisters*, and is the one we consider the most appropriate introduction to an examination of the architecture of the Moors.

Look attentively at my elegance, and thou wilt reap the advantage of a commentary on decoration.

The inscription on the bands of the shields and in the niche heads of the stalactites is the motto of the founder, "Wá lá ghalib illah Allah," *And there is no conqueror but God,*[s] in African characters. The gold interlacing ornament on the surface of the panels between the stalactites is the same inscription in the Cufic character.

The ornament beneath the cornice is a composition[t] required to make up the height, and for which no appropriate original ornament could be obtained; we have again introduced the founder's shield and motto.

Immediately below this ornament, and over the entrances and down the sides, is an inscription many times repeated and very common in the *Casa Real*.

May power everlasting and imperishable glory be the lot of the owner of this palace.

The diaper on the walls is taken from the *Sala de la Barca*.[u] The gold letters which surround the Diaper on the walls.

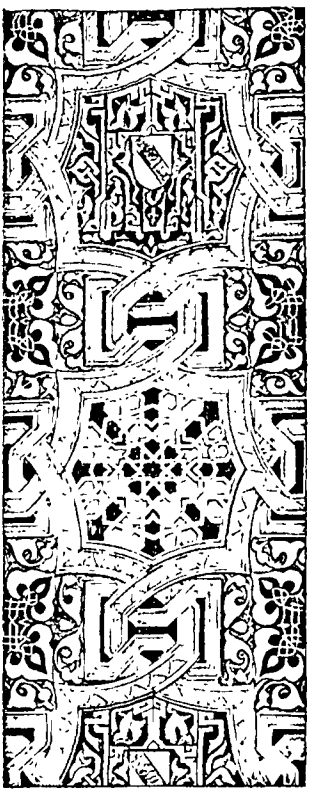
[r] See plates xxiii., xxiv., in the Cast-room.

[s] The origin of the motto *There is no conqueror but God*, according to Ford, is this:—When Ibnu-l'-Ahmar returned from the surrender of Seville, his subjects saluted him as *ghalib*, the conqueror, when he replied, "There is no conqueror but God."

[t] This is the only composition we have been driven to make throughout the "Alhambra Court;" for every other ornament we have had either a plaster cast or a paper impression as a guide.

[u] The position it occupies may be seen in plate iv. in the Cast-room.

founder's shield on the raised panels form the word "Grace" in Cufic characters, twice written, so as to read from left to right and from right to left.



Diaper.

It would be difficult to conceive a more judicious arrangement of colouring than that on this diaper; the lines of the pattern are still further brought out, and figures, which were undistinguishable in the white plaster, developed by the colours.

The tendency of the eye to run in any one direction is immediately checked by lines giving an opposite tendency, whilst the whole is most charmingly bound together and harmonised by the band of blue and white flowers.

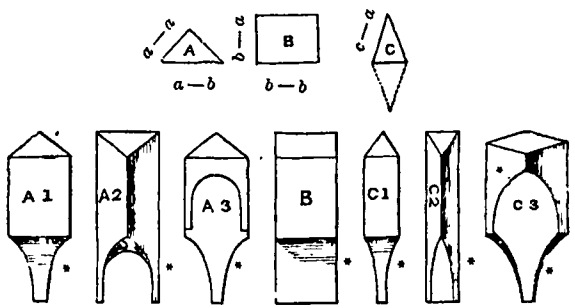
Entrance to the Court of the Lions.

The centre opening of this façade is taken from the wall of the corridor which separates the *Court of the Fishpond* from the *Court of the Lions*. It forms there, as it does here, the principal entrance into the Court of the Lions, except that it is at the end instead of, as here, at the side. The form of the stalactite arch, and the diaper pattern over it especially, suggest very much the idea of the tent origin of the architecture of the Moors. The diaper recalls the woven hanging, and the stalactites the fringe.

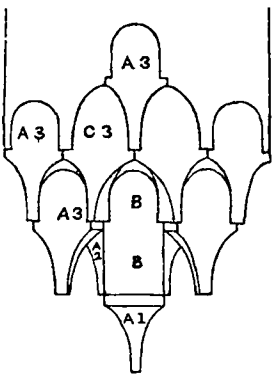
The arch of this entrance, and the other stalactite arches throughout the court, are formed on a peculiar system

Diapor over the entrance to the Court of the Lions.

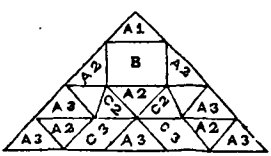
which is found universally in the buildings of the Arabians and Moors, and which has no analogous feature in any other style of architecture. They have, most appropriately, been called stalactite arches. They are remarkable both for their beauty and for the simple means by which they are produced. They are composed of numerous



prisms of plaster, united by their contiguous lateral surfaces, consisting of seven different forms, proceeding from three primary figures on plan: they are, the right-angled triangle (A), the rectangle (B), and the isosceles triangle (C). In these (*a a*, *b a*, *c a*) are equal; (*a b*) is equal to (*b b*), and the vertical angle of the isosceles triangle (C) is 45°. The figure (B) has one form, in section; the figure (A) three; and figure (C) three; the third (C 3) being a rhomboid, formed by the double isosceles triangle. The curves (* * *) of the several pieces are similar, by which it will be seen that a piece may be combined with any one of the others by either of its sides; thus rendering them susceptible of combinations as various as the melodies which may be produced from the seven notes of the musical scale.

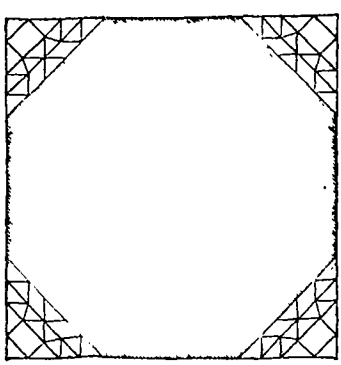


Elevation of the seven pieces combined.



Plan of the seven pieces combined.

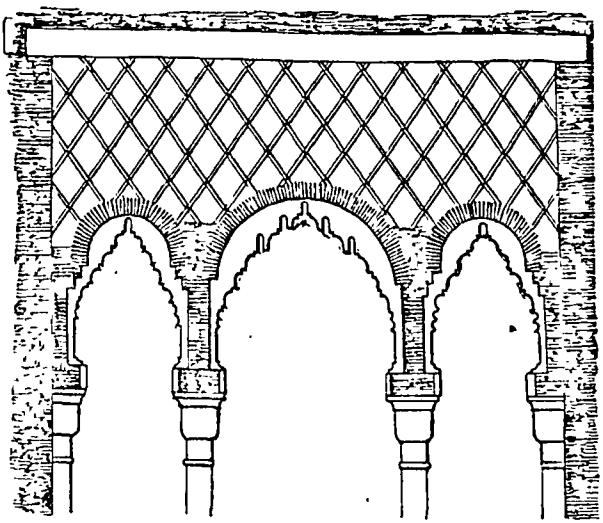
With these stalactite plaster bricks they formed cornices, arches, domes, and pendentives with the greatest facility. The diagram shows a composition of the seven pieces by which a square form below may become an octagon above.


Room—square below, octagonal above.

Side entrances of the Façade.

The side entrances are from the pavilions at the ends of the

Court of the Lions of the *Casa Real*. The construction is remarkable for its simplicity. Over the columns, which are in marble, are brick piers, carrying narrow



arches; on these tiles are placed diagonally, running through the thickness of the wall; a breast-summer of timber supports the weight above.

Against the tiles are attached the perforated plaster ornaments, which give a singularly light appearance to the arches; and by admitting currents of air, distributed a delicious coolness to the courts. Pierced work, or ornaments *à jour*.

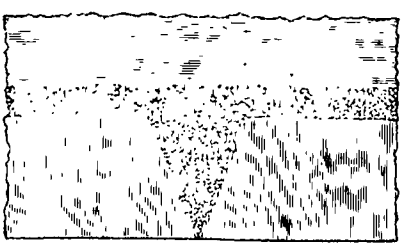
Very beautiful effects are created by the shadows which the rays of light cast through these openings on the wall behind them; and it is to this Victor Hugo refers in his elegant poem, when he speaks of the charm to be found at the *Casa Real* when the moon's rays, in piercing through these openings, cover the walls with white flowers.[x]

The mosaic dado on the façades and round the interior of the Court is taken from a fragment which remains

[x] "Ou l'on entend la nuit de magiques syllabes,
Quand la lune, à travers les mille arceaux arabes,
Sème les murs de trèfles blancs!"

under the portico of the *Court of the Fishpond.* The lines of the pattern are the same as the original, but we have been obliged to change the colours somewhat, as the pattern given by them in the original was too large for our space. In these mosaic dados great variety of pattern may be obtained by simply changing the colour; the several pieces of mosaic remaining the same in their component parts.[7]

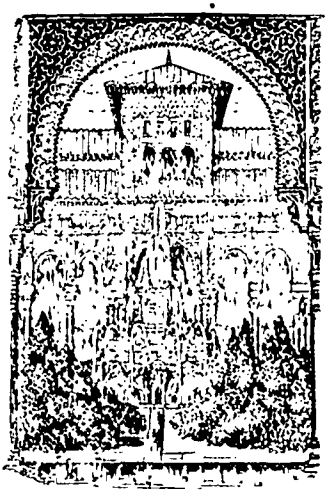
The mosaics of the *Casa Real* are as perfect as when originally executed, and seem, indeed, to be imperishable. They are formed of baked clay, squeezed into moulds of the different figures, glazed on the surface, and bevelled slightly on the edge; thus, they were not only easily withdrawn from the moulds, but when united they formed a key for the mortar which attached them to the walls.



FULL SIZE.

Our mosaic has been manufactured by Mr. Minton, and is much more perfect than the mosaics of the Moors. This perfection of manufacture, however, rather diminishes than enhances the effect, the very irregularity of the glazed surface of the Moorish mosaics, and the unequal breadth of the joints, served to take off that stiffness and hardness which the arrangement of purely geometrical forms produces. Mr. Minton's mosaics are much harder than the Moorish, and they can therefore be made thinner; and by laying them down on a table, and backing them with slate or tiles, they can be placed on the walls in slabs much more rapidly and economically than the mosaics, where each piece was separately imbedded on the walls.

[7] Plates xl., xli., in the Cast-room show several varieties of combinations which may be made from the same pieces by simply changing the colours.



Entrance to the Court of the Lions (Casa Real.

COURT OF THE LIONS.

The difference which exists between the Court of the Lions of the Alhambra Court, and the *Court of the Lions* of the *Casa Real*, will readily be seen by reference to the two plans and sections, which are drawn to the same scale. All the several features are reproduced of the full size of the original, but our Court is considerably smaller. By the omission of the pavilions at each end, and by a diminished number of intercolumniations, to which we were compelled by our confined space, we have endeavoured to retain somewhat of the general aspect of the original. In the *Court of the Lions* of the *Casa Real*, the irregularity in the arrangement of the columns, which are placed sometimes singly and sometimes in pairs, does not appear to detract from the general harmony, but on the contrary a charming effect is produced by this half-capricious departure from uniformity. With our diminished space, however, we have felt it to be necessary, whilst preserving the feature of the single and double columns,

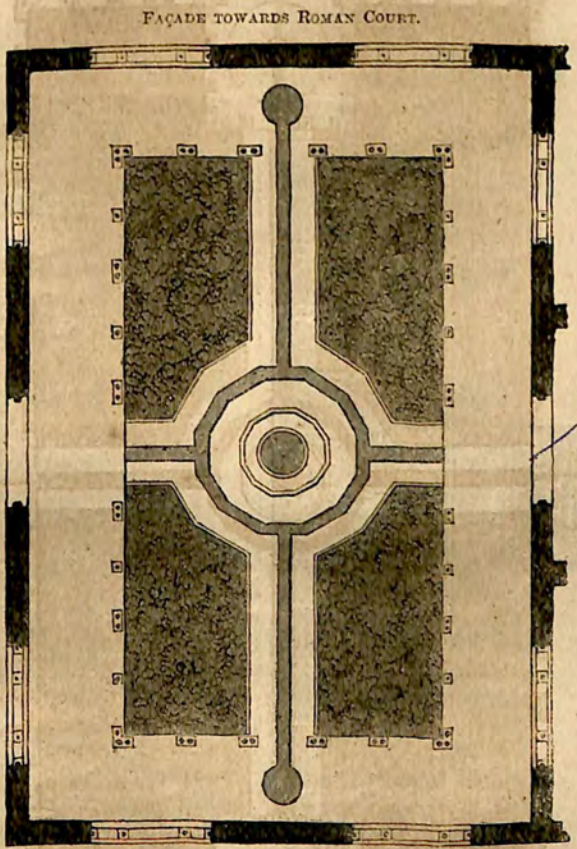
ENTRANCE TO HALL OF JUSTICE.

ENTRANCE FROM HALL OF TWO SISTERS.

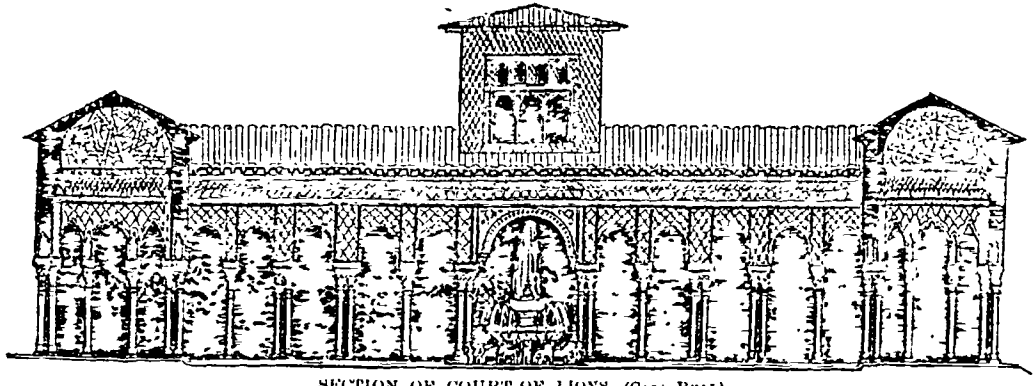
ENTRANCE FROM HALL OF ABENCERRAGES.

ENTRANCE FROM COURT OF FISHPOND.

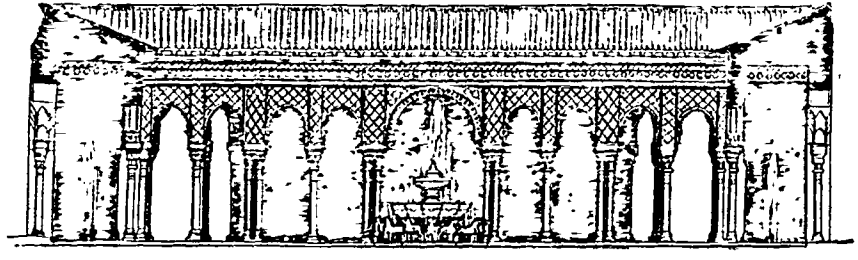
PLAN OF THE COURT OF THE LIONS—(CASA REAL).



PLAN OF THE COURT OF THE LIONS—(ALHAMBRA COURT).



SECTION OF COURT OF LIONS—(Casa Real).



SECTION OF COURT OF LIONS—(Alhambra Court).

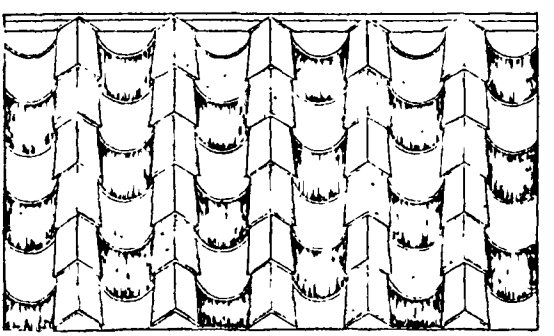
to attempt more symmetry in the arrangement, as also with the several varieties in the capitals of the columns; which in the original, though similar in outline, offer great variety in their foliage; and although the same design is more than once repeated in the Court, no attempt was made to a symmetrical arrangement.

The present covering of the roofs of the *Casa Real* is in all cases modern: we find no traces anywhere of the ancient tiled roofs. In the Court of the Mosque, however, we have a small fragment of an ancient *barge-board*, which has suggested to us the form of the roof-tiles which we have placed over this court. They have been admirably executed by Mr. Blashfield in terra-cotta.

Barge-board from the Court of the Mosque.

It is most probable that the Moorish roofs were covered with *coloured glazed tiles* of the same material as their

Roof.



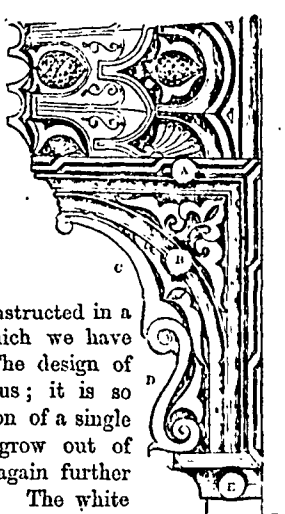
mosaic dados, but in the absence of any kind of authority for this, we have preferred covering the roof with the unglazed tile, to the risk of misleading by any invention of our own. We are inclined to believe that the tiles would have been blue and white, and according to the principles of Moorish decoration, the colours would have been arranged somewhat in the way shown in the cut.

The projecting rafters are copied from some which still

exist, mixed up with modern ones, in the present roof of the *Court of the Lions* in the *Casa Real*. We have no authority for the mode of colouring them, nor for the treatment of the panelled soffites. The small cornice below, and the ornament A, are in the original of wood, still retaining traces of the colouring as we have restored it. Immediately below this is the founder's motto in African characters: *There is no conqueror but God.*

A

The fringe of the centre arch of the court is formed of the stalactite bricks, placed radiating to the centre, supported by a charming bracket, which is a beautiful example of the constructive idea carried out on the decoration of the surface. The pressure which the weight at A may be supposed to exert on the curve B, besides being sustained by the ornament of the spandril, is admirably assisted by the leaves C and D, which shoulder the weights down to the point E.



The pierced arches are constructed in a similar manner to those which we have described for the façade. The design of the lozenge is most judicious; it is so arranged that by the repetition of a single tile two or three patterns grow out of the combination, which are again further developed by the colouring. The white line with blue dots which follows the main line of the pattern in gold, and the blue and white flowers, are of great value in enlivening the

decoration, and giving that blooming character to the colouring which appears to be one of the objects always sought by the Moors.

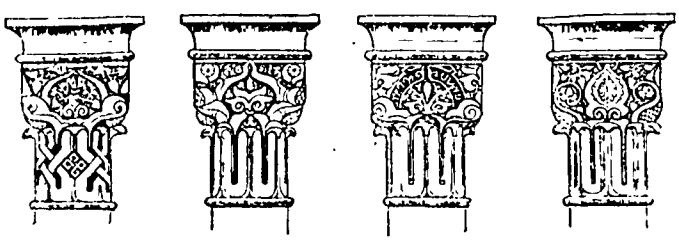
Pierced Work of the Arches.

The capitals of the columns may be studied with advantage, as showing various transitions from the round of the column to the square form of the abacus; they are all gradual, and the constructive idea is never lost sight of.

Over the capitals of the columns is, in Cufic characters, *And there is no conqueror but God.*

Ornament on the piers.

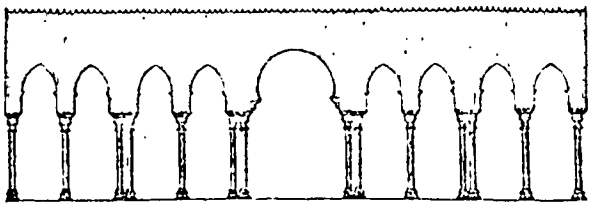
The ornament on the piers contains in the centre the shield of the founder surrounded by the word "Grace" in Cufic characters, reading from right to left and from left to right. The main lines of the pattern are admirably adapted for giving height to the piers.



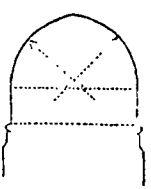
General form of voids and solids.

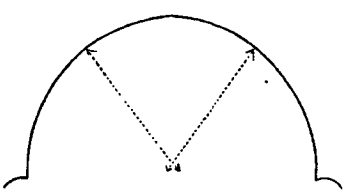
The general form of the piers, arches, and columns is most graceful; quite independent of their decoration, the mere contour of the voids and solids is perfect, and to this it is evident the Moors devoted their first care; the main proportions being well studied, the surface decoration became simple and easy. In modern times we commence at the wrong end, and are

rather tempted to make principal what should only be the accessory.



The side arches are stilted and struck from two centres, yet so slightly pointed that they are only just sufficient to relieve them from the compressed appearance of a semicircular arch. The centre arch is also from two centres, and the arch line carried below the springing so gently that it gives it rather the appearance of a reminiscence of the Arabian horse-shoe arch than of any attempt to retain its form.



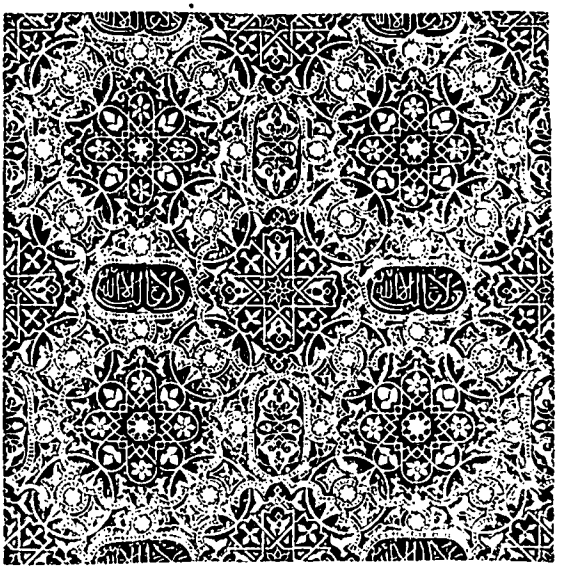


The various features of Arabian art were so refined upon by the Moors that the original types seem only retained in the same degree which we see in nature, where the higher order of animals retain types of organisations still strongly marked in the lower.

Diaper on the walls.

The diaper on the walls is a good example of the principle we contend for, that to produce repose the lines of a composition should contain in equilibrium the *straight*, the *inclined*, and the *curved*. It is one of the most perfect that we have employed in our reproduction ; we have lines running horizontally, perpendicularly, and diagonally, again contrasted by circles in opposite directions. So that the most perfect repose is obtained, the tendency of the eye to run in any direction is immediately corrected by lines giving an opposite tendency, and wherever the eye strikes upon the patterns it is inclined to dwell.

The blue ground of the inscriptions and ornamental panels and centres being carried over the red ground by the blue and white feathers produces a most cheerful and brilliant effect.



Diaper on the Walls.

Ceilings of the corridors.

The ceilings of the corridors in our reproduction are of plaster, but in the original are of wood, which appears in some cases, as in our Hall of Justice ceiling, to have been allowed to exhibit its own colour in the main lines of the pattern (coloured marron in our ceiling), the white line in the centre of the band being a strip of white wood inserted in the other. The ceilings of these corridors in the *Casa Real* are of various patterns in the several divisions.

Beams.

The ornament on the side of beams occupies a similar position in the *Casa Real;* the diagonal direction of the lines of the pattern is very valuable, in taking the eye off the perpendicular lines, which without them, by

leaving the eye at liberty to run downwards, would have given an appearance of weakness to the beams.

On the soffite of the beams is a specimen of an ornament produced by the interlacing of lines, of which there are endless varieties to be found in the *Casa Real;* they are very remarkable for the simple means by which the pattern was produced. They are formed upon the two principles exhibited in the Diagrams (Figs. 1 and 2).

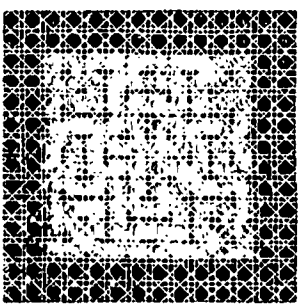


Fig. 1.

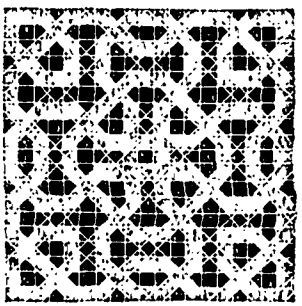
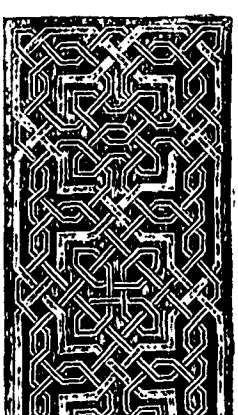


Fig. 2.

In Fig. 2, if a series of lines be drawn equi-distant, and parallel to each other, crossed by a similar series at right angles, so as to form squares, and the spaces thus given set off diagonally, intersecting each alternate square, the figures here shown and every

Example of Principles 1 and 2.

A



B

other possible combination will be given by the lines. The same figures and the same variety may equally be produced by the principle shown in Fig. 1, where the lines are equi-distant diagonally, and the spaces are set off at each square thus given, at right angles.

The fret A is formed on the principle shown in Fig. 1; and the fret B on the principle shown in Fig. 2.[z]

The fountain in the centre of the court is a reproduction by Mr. Raffaele Monti (the full size of the original), of the celebrated fountain which gives the name to this court in the *Casa Real*.

The basin of the original is of alabaster, and supported on the backs of twelve lions, carved in white marble, which, notwithstanding that they exhibit the want of development in the art of sculpture amongst the Moors, possess a certain spirit and primitive grace; and were, at least, considered by the poet to have been wonders in their day.[a]

The inscription round the basin, which has been variously given by different authors, was read from our casts by Mr. Pasqual de Gayangos, as follows :—

1. "Blessed be He who gave the Imám Mohammed a mansion which in beauty exceeds all other mansions.

2. "And if not so; here is the garden containing wonders of art, the like of which God forbids should elsewhere be found.

3. "Look at this solid mass of pearl, glistening all around, and spreading through the air its showers of prismatic bubbles.

4. "Which falls within a circle of silvery froth, and then flows amidst other jewels surpassing everything in beauty, nay, exceeding the marble itself in whiteness and transparency.

5. "To look at the basin, one would imagine it to be a mass of solid ice, and the water to melt from it; yet, it is impossible to say which of the two is really flowing.

[z] Plate xlii. in the Cast-room shows a mosaic from the Hall of the Two Sisters, which is arranged on the principle Fig. 2. There is no possible limit to the variety of design which may be produced by these lines.

[a] *Vide* verse 10.

6. "Seest thou not how the water from above flows on the surface, notwithstanding the current underneath strives to oppose its progress?

7. "Like a lover whose eyelids are pregnant with tears, and who suppresses them for fear of an informer.

8. "For truly, what else is this fountain but a beneficent cloud pouring out its abundant supplies over the lions underneath?

9. "Like the hands of the Khalif when he rises in the morning to distribute plentiful rewards among his soldiers the lions of war.

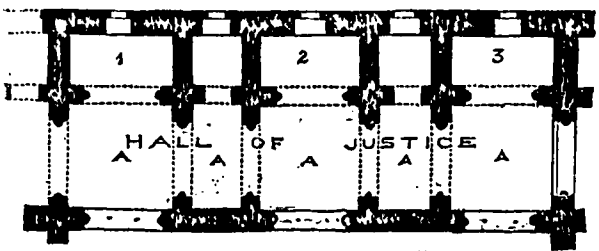
10. "O thou who beholdest these lions crouching: fear not. Life is wanting to enable them to show their fury!

11. "And O thou the heir of the Anssár! to thee—as the most illustrious offspring of a collateral branch—belongs that ancestral pride which makes thee look with contempt on the kings of all other countries.

12. "May the blessings of God for ever be with thee! May He make thy subjects obedient to thy rule, and grant thee victory over thy enemies!"

The smaller fountains or jets in the corridors of the Court are in similar positions in the original, but it is not at all certain that they are Moorish work, as the present marble pavement of the *Court of the Lions* conceals the lower portion of the dado, and is, therefore, now on a higher level than it was originally, even if it be the same or a similar pavement.

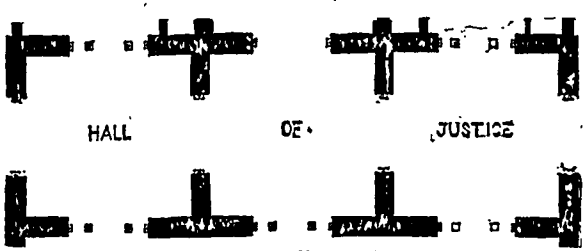
HALL OF JUSTICE.[b]



PLAN OF THE HALL OF JUSTICE—(CASA REAL).

AT the eastern extremity of the Court of the Lions of the *Casa Real*, is an oblong corridor, which gives entrance to three alcoves or divans, and is now called by the Spaniards *Sala del Tribunal*, or Hall of Justice, from three paintings on the ceilings of the alcoves, the centre one of which appears to represent a tribunal. We are able to reproduce a portion of the corridor only, and obliged to omit the divans.

A reference to the two plans will show the difference in the arrangement. Our separate rooms are wider



PLAN OF THE HALL OF JUSTICE—(ALHAMBRA COURT).

than the original, but not so high, by reason of the gallery over, which prevented the introduction of the

[b] Much difference of opinion appears to exist amongst the authors who have described the Alhambra, upon the subject of the three paintings which are found in the domes of the alcoves of the Hall of Justice. It is said by many that they are not the work of the Moors, but executed, posterior to the conquest of Granada, by

stalactite roofs. The arches are fac-similes of the original, the diapers on the walls are taken from other parts of the *Casa Real*, in order to introduce as many varieties as possible of the surface decoration of the Moors.

There is no *flat* ceiling in the Alhambra precisely similar to those we have placed over these rooms; but

Spanish painters. This opinion is founded chiefly on the injunctions contained in the Koran, forbidding the representation of animated beings; but that this law was disregarded by the builders of the Alhambra is fully proved by the fountain of the Court of the Lions, and the bas-relief here given, which forms part of a fountain now in the Alcazaba.

The ornaments, moreover, which are introduced into these paintings are strictly of a Moorish character, as may be seen in detail in plate xlix. in the Cast-room: another strong presumption in favour of their being the work of the Moors exists in the construction of the domes; the plaster ornaments round the curve and in the spandrils are original Moorish work, which the Spaniards in their restorations of the palace never attempted to imitate.

Centre Painting. Plate 46 in the Cast Room.—The subject of this painting is considered by the Spaniards to represent a tribunal, whence they have called this Hall—Sala del Tribunal: from the different colours of the beards and dresses of the figures, they would appear to represent the heads of the tribes of Granada.

Plate 47 in the Cast Room.—It is difficult to connect the several subjects of which this painting is composed into one probable story. The chief group, that of a Moor killing a Christian, may be

ceilings of this kind exist in the small corridors around the various courts; and the ceiling of the Hall of the Ambassadors is a very important specimen of this mode of covering, but taking the arched form.

The arch which crowns the opening into the Hall of the Abencerrages forms in the *Casa Real* the entrance to the centre alcove or divan of the *Hall of Justice*.

The exquisite form of the arch, the playful character of the archivolt and richly ornamented spandril, with the poetic inscription which encloses the whole, give it strong claims to our admiration. This arch is a good example of the method of surface decoration observed by the Moors. The eye is first attracted by the outline of the general forms and masses, and at each nearer view discovers some new object of attention; thus the principal forms which strike the eye in this arch, are the inscription, rosace, and archivolt, the gold flower on the upper surface of the spandrils carrying the eye off, and uniting the whole. On a nearer view, the blue flowers beneath the inscription and in the spandrils enter into the composition with the details of the archivolt, on which again are painted small flowers, only visible on a closer inspection.

The colouring of this arch still further adds to the

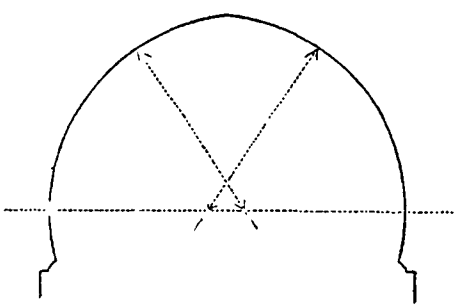
taken as a strong presumption of the paintings being the work of a Mohammedan artist, as it appears unlikely that it would have been so represented by a Spaniard after the conquest of Granada.

PLATE 48 IN THE CAST ROOM.—It is quite impossible to offer any conjecture upon the subject of this painting, whether it be legendary or historical: one half of the picture appears to represent a boar-hunt undertaken by Christians, and the other half by Moors; the submissive manner in which the Christian knight presents his share of the spoil to his lady on his return may be contrasted with the more commanding attitude of the Moor, as finely exhibiting the estimation in which the women were held by their respective nations: notwithstanding the want of perspective and knowledge of drawing, there is much spirit in the details, and the female figures especially are most graceful.

These paintings are of bright colours, but in flat tints, without shadow, and were first drawn in outline in a brown colour. They are painted on skins of animals sewn together, nailed to the wooden dome: a fine coating of gypsum forming the surface to receive the painting. The ornaments on the gold ground are in relief.

development of its form, and still further carries out the constructive idea of the decorated surface. The colour of the ground of the rosace suggests the best form for uniting the square line above with the archivolt, and resisting the pressure above ; the black line in the enrichment of the archivolt, seems to give distinctness to the pattern, and at the same time, by contrast to the white spaces with blue flowers, intensifies the surrounding colours ; whilst the small hollow of repeated flowers on a blue ground, and the gold bead between this and the frieze of the arch, give a continuity of line, which tends to preserve the requisite breadth of effect. The principle of the radiations of the flowers from a parent stem may be seen in the gold ornament filling up the spandrils.

The curve of the arch itself is most beautiful, and one of the few horse-shoe arches in the *Casa Real*, but we may see how the Moors of Granada refined upon the works of their predecessors. It is struck from two centres ; and the portion of curve which passes the horizontal line is only just sufficient to preserve the horse-shoe form without endangering the appearance of stability. The soffite of the arch is a beautiful example of lines running in the direction most calculated to increase the effect of the architectural features, and in its colouring is a sweet example of the influence of white in uniting and harmonising the three primary colours.



Diaper of Room next Roman Court.

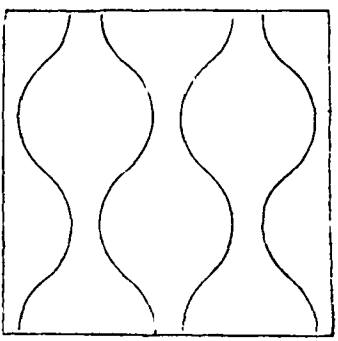
This diaper is introduced from the *Hall of Ambassadors* of the *Casa Real*. The general lines of the diaper are

very agreeable and most skilfully contrasted. It may be studied with advantage as showing how perfectly the Moors arranged their general forms, and then filled in the ornament in such a way that it would be difficult to say which suggested the other. The blue and red grounds are beautifully interwoven, and the blue and white flowers most valuable to the general effect.

Diaper of Room next Roman Court.

Diaper of Centre Room, Hall of Justice.

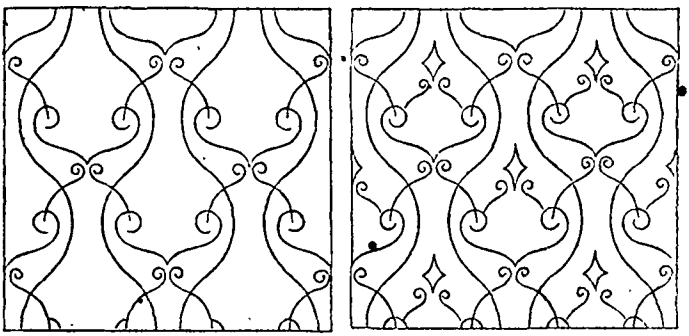
In the *Casa Real* this diaper is found on the walls of the *Hall of the Ambassadors*. The surface of the diaper presents greater undulations than the generality of



Diaper of Centre Room.

Moorish ornaments, evidently given to it on account of the minute character of the detail. The rigidity of the wavy line formed by the inscription is admirably corrected by the feathered flowers forming a lozenge across the circles. This line is again still further corrected by the

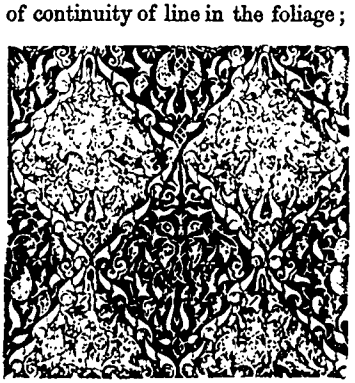
pattern formed by the repetition of the blue and white flowers, and the repose and harmony of the whole is



perfect. The diagram will show the value of each of these lines.

Diaper, Room next Transept.

The position this diaper occupies in the *Casa Real* may be seen in plate iv. in the Cast Room. It is a good example of continuity of line in the foliage; the leaves may everywhere be traced to their parent stem. The blue and white flowers forming the lozenge are of great value in marking the general form, and at the same time relieve it from the redness of tone which would otherwise have resulted from the blue and red grounds of the ornaments occupying equal areas.



Pavement. The pavement which we have here introduced is arranged from some ancient tiles which are still to be found in the Hall of Justice of the *Casa Real*, and

were most probably part of an ancient pavement. The inscription on the shield and round the circles of the intermediate tiles, is the well-known motto, *There is no conqueror but God;* from which circumstance it has been objected by persons conversant with the manners and customs of the Mohammedans, that it is most improbable that these tiles, on which the name of God is written, should have been trodden under foot; the Mohammedans of the present day being most careful to avoid treading on any piece of paper, for fear it should contain the name of God: but it must be borne in mind that the Moors of Spain were less strict in observing the religious injunctions of the Koran, as proved by the Fountain of Lions and their ancient paintings in the Hall of Justice. It is also difficult to imagine to what other purpose these tiles could have been applied.

As there is no other specimen of ancient flooring in the *Casa Real*, we preferred adopting this to attempting the invention of a pattern which should not have been open to this objection. The present pavement of the halls and of the *Casa Real* is either of white marble or brick, but in no case can this have been the original pavement, as it generally conceals the lower portion of the mosaic dados.

The pattern on the original tiles was impressed in the clay by moulds, and the colours run in in a liquid state between the lines, and our present pavement has been manufactured by Mr. Minton in a somewhat similar manner.

The mosaic dados are all by Mr. Minton, and occupy a similar position in the corridor of *the Hall of Justice* in the *Casa Real*.

HALL OF THE ABENCERRAGES.

The *Sala de los Abencerrages*, or Hall of the Abencerrages of the *Casa Real*, derives its name from a Spanish legend, which pretends that in this hall Boabdil, the last king of Granada, invited the chiefs of the tribe of the Abencerrages, his rivals, to a banquet, and had them

taken out one by one after the feast through a small wicket,[c] to the fountain of the Court of the Lions, where they were beheaded. The local guides of the Alhambra still show, on the pavement of the Court of the Lions, the *crimson record* of this tragedy.

This act, which Boabdil[d] really performed, whether in this hall or not we need not discuss, was probably suggestive of the massacre of the Mamelukes at Cairo, and the Janissaries at Constantinople, in somewhat similar manner, though with different results. Egypt and Turkey have materially advanced in civilisation by the extinction of these turbulent powers. But poor Boabdil by it lost his throne. The Abencerrages, though his rivals, were the main supports of the kingdom ; and after this act, he experienced nothing but misfortune, and was finally driven to surrender the city of Granada, the last home of the Moors, into the hands of Ferdinand and Isabella, on 2nd January, 1492.[e] This event is recorded on a marble tablet which was set up, and is now to be seen, just within the Gate of Justice.[f]

Our reproduction of this hall is of the full size of the original on plan, but diminished in height by omitting a band marked A on the diagram.

The Hall of the Abencerrages of the *Casa Real* appears to have undergone at different periods several restorations ; many of the ornaments which now cover the walls have been recast from other parts of the building, and placed in this hall without regard to their original destination. There is a remarkable absence of inscriptions, in which the Hall of the Two Sisters is so abundant, and we should have much preferred the reproduction of this

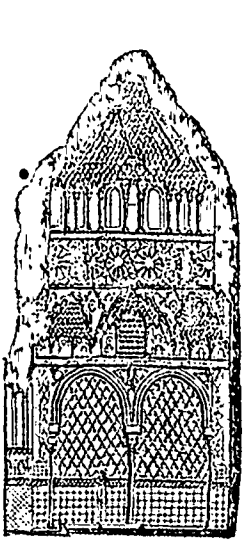
[c] This wicket with the beautiful folding-doors (plate xxxii. in the Cast-room) still existed in 1837, when they were removed and partly destroyed by the then resident governor of the Alhambra.

[d] Boabdil or Boabdilla, from Abú 'Abdillah Mohammed.

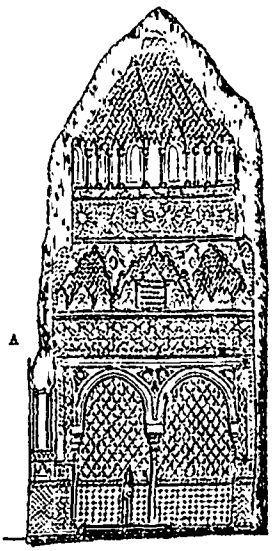
[e] See Appendix, page 118.

[f] The bas-relief A in the Cast-room represents Boabdil giving up the keys to Ferdinand and Isabella, which he is said by the historians to have accompanied with these words : *They are thine, O King ! since Allah so decrees it ; use thy success with clemency and moderation.*

These bas-reliefs form part of the high altar of the chapel of Ferdinand and Isabella in the Cathedral of Granada ; C & D represent the baptism of the converted Moors.



Hall of the Abencerrages (Alhambra Court).



Hall of the Abencerrages (Casa Real).

latter hall had our space in any way permitted it. The arches of the divans, however, are in their original state, and reproduced by us in fac-simile. They are most beautiful in general form, as well as in their surface decoration. The exquisite manner in which the arch form gradually grows out of the shaft of the column is worthy of observation and study; it appears to be the happiest example of such a transition that can be found in any style, or of any period.

Stalactite roof.

The stalactite roof which crowns this hall, and the pendentives which carry the square figure of the hall below to the sixteen-sided figure above, are constructed on the same principle as the stalactite arches before described. In the *Casa Real* they were built up brick by brick, and simply strengthened by pieces of reed; and no part of the palace is in a more perfect state of preservation. Our first desire was to construct these roofs and pendentives in the same way, bit by bit; but, on

reflection, we thought that as the lesson it would teach could not be seen when completed, and could not be watched during its progress by the public, it was preferable to adopt a more economical and rapid process which modern invention has placed at our command. The invention of moulding in gelatine has been of essential service in aiding the rapid execution of the Alhambra Court; and, in no case, so signal as in the making of the stalactite arches and roofs. Instead of building them up on the spot, the various combinations have been made on a table with the single stalactite bricks, and the *combination* moulded and fixed up in its place in one large single block; where combinations are many times repeated, the saving in time has been very great.

It is difficult to conceive to what extent the Moors would have been led by their vivid imaginations had they been acquainted with gelatine moulds. They do not seem to have been acquainted with *piece moulding*, or the use of wax, or any elastic material, as there is no undercutting in any of their ornaments, and they could all be drawn out of a mould in a single piece. According to the Spanish historians, this mould was of wood, and, if this be correct, the simple labour of casting the various patterns from such an unyielding substance must have been very great.

CAST ROOM.

On the left of the Hall of the Abencerrages we have devoted a small room to the exhibition of our authorities. On the wall to the left on entering are the original plaster casts taken from the *Casa Real* in 1837, and which have served as our guide.

On the wall, to the right, are examples of some of the ornaments which by repetition have served to form the Alhambra Court; and which we have placed here side by side with the originals, in order that it might be seen how far their spirit has been retained in our reproduction.

On the wall opposite the entrance are some of the

plates of the "*Plans, Elevations, and Sections, &c., of the Alhambra,*" representing those portions of the *Casa Real* the reproduction of which it was impossible to attempt.

An examination of these plates (with reference to the Plan of the *Casa Real*, on which is marked in red the portion represented by each) will, it is hoped, with the aid of our reproduction, enable the visitor to form some idea of the glories of a palace which appears to us to combine in its architecture every element required in a true style of art.

Every principle which we can gather from every other style of art is not only found here, but is also more universally obeyed.

By the inscriptions, it shares with Egyptian art the power of giving life and purpose to the monuments. However skilfully the Egyptians wove their hieroglyphics into ornament, the Moors went beyond them, not only in the poetry of their inscriptions, but in the material forms by which they were expressed.

The grace and refinement of Greek ornament is here surpassed. Possessing, equally with the Greeks, an appreciation of pure form, the Moors excelled them in variety and imagination.

In geometrical combinations they went far beyond the models handed down to them by the Romans, Byzantines, and Arabs.

As colourists they are without rivals either amongst those who went before or amongst those who came after them.

The eye, the intellect, and the affections are everywhere satisfied. No other style of art (except the Egyptian) has so well expressed the religion, habits, and modes of thought of the people to whose enjoyment it ministered.

Egypt and Granada are the extreme links of a chain. The true principles which the Valley of the Nile sent forth, like its fertilising waters in one continuous stream, though sometimes troubled, vivified every style of art they reached.

When, at Granada, Europe lost her *Nature's Gentlemen* by the expulsion of the Moors, these true principles, still in their purest state, suddenly sank into the earth, to reappear but in minor streams. These minor streams,

however, are even now not dry; for wherever the Mohammedan races still exist, there do these true principles more or less survive; unlike, in this, the branch which, leaving the main stream at Byzantium, flowed through the Gothic period, and which, pure only for a while, became more and more troubled till it finally disappeared—even as the fresh waters of the Nile are absorbed in the briny sea.

AN

HISTORICAL NOTICE

OF THE

Kings of Granada,

FROM

THE CONQUEST OF THAT CITY BY THE ARABS TO THE EXPULSION OF THE MOORS.

BY

PASQUAL DE GAYANGOS.

APPENDIX.

HISTORICAL NOTICE OF THE KINGS OF GRANADA:[a]

FROM THE CONQUEST OF THAT CITY BY THE ARABS TO THE EXPULSION OF THE MOORS. BY PASQUAL DE GAYANGOS.

THE city of Granada, the last bulwark of the Mohammedan power in Spain, is situated at the extremity of an extensive and highly-cultivated plain, bounded to the north-east by the snow-clad mountains of the Sierra Nevada. It stands on four hills, rising to the height of upwards of three thousand feet above the level of the sea, and is intersected by a considerable stream, called by the Moors, Hadàroh (now Darro), which, after emptying its waters into the Xenil,[b] close to the outskirts, becomes eventually the amplest tributary to the Guadalquivir. To the north-west, and as far as the eye can reach, stretches the delightful Vega,[c] irrigated by numerous streams, descending from the surrounding heights, decked in perennial verdure, and where the vine, the orange, citron, and mulberry trees grow in the greatest possible luxuriance:—"A spot," says the Arabian historian of Granada, "far superior in extent and productiveness to the celebrated *ghauttah* or meadow of Damascus, and which can only be compared to a terrestrial paradise." Nothing, indeed, can equal the magic charms of this plain, which, though not cultivated to the extent, nor with the same ability which the Moors bestowed upon it, is still one of the most delightful spots which the traveller can behold. The effect is further heightened by clusters of farm-houses of dazzling whiteness, glistening among the verdant foliage, and by numberless

[a] Reprinted from the Plans, Elevations, and Sections, of the "Alhambra," &c. London, 1842.

[b] The word Xenil is a corruption of *Shinil* or *Shingil*, the Singilis of the ancients, and does not mean the River of St. Giles (el rio de San Gil), as asserted by the Morisco, Miguel de Luna, in his pretended translation of Abulcacim. See lib. ii. cap. 4.

[c] From the Arabic *bek'ah*, which means "a place between two mountains, a valley, or cultivated plain."

"carmenes,"[d] or villas, which an Arabian poet has not unhappily compared to "so many oriental pearls set in a cup of emerald." These advantages of the soil are enhanced by its salubrity, which was, and is still, proverbial[e] among the Moors of the opposite coast, who not unfrequently came over to Granada in search of health. The cool breezes of the Sierra Nevada refresh the atmosphere in the hottest days of summer; and spring constantly assumes the place of winter. No wonder, then, if the Moors left such a spot reluctantly; and if Granada should still form a favourite theme of popular song among a people, who still sigh and pray for the restoration of their empire!

The ancient history of Granada—like that of most great cities in the Peninsula—is involved in impenetrable obscurity. Some writers have ascribed its foundation to the Romans, long previous to the Christian æra; others have made it a Phœnician colony; whilst the Granadine antiquarian, Pedraza,[f] with the characteristic fondness of his countrymen to extol the origin of their native places, has not hesitated to say, that it was founded two thousand years before the birth of Christ, by a king named Espero, who called it Illiberia, after his wife's name! Be this as it may, certain it is that, at the time of the invasion of Spain by the Arabs, there was, on the site now occupied by Granada—and, according to all probabilities, on the hill which rises immediately above "Campo del Principe"—a strong fortress, called *Karnáttah*, which, after the surrender to one of Tárik's lieutenants, was given over to the Jews as a residence, whence it received the name of *Karnáttah Al-yahoud*, or "Granada, of the Jews." It seems to have been, at first, a place of little or no importance, and subject to Elvira, the ancient Illiberis, which was the capital of the province. Some time after the conquest, Abú-l-khattár Husám Ibn Dhirár Al-kelbí, who governed Spain in the Khalif's name, having received orders to divide equally among the Arabian and

[d] The word "carmen" comes from the Arabic *karm*, a vineyard, for which purpose the gardens in the Vega of Granada were originally laid out.

[e] أصح من هواء غرناطة "More salubrious than the air of Granada," is a proverb still used in Africa. Ibnu-l-khattíb, in his treatise on the plague, (Bib. Esc. No. 1780), says, that the waters of two springs, called '*Ayn ad-dama*,' (the fountain of the tears,) and '*Al-fakar*,' were considered medicinal for several diseases, and that patients from Morocco, and other parts of Western Africa, came over to Granada, to partake of their waters. '*Ayn ad-dama*,' has been corrupted by the Spaniards into *Dinadamar*.

[f] *Antiguedad y excelencias de Granada.* Madrid, 1608. Fol. 27, verso.

African settlers the lands of the vanquished Goths, gave Elvira, and the surrounding territory, to the Arabs of Damascus, who, in remembrance of their native land, called it *Shám*, the ancient name of that capital among the Arabs. Granada is scarcely mentioned in the Arabian historians, until half a century after the conquest. We are enabled, however, to glean the following facts from their writings. We find that about the year 150 of the Hijra (A.D. 767), a governor of Elvira, named Ased Ibn 'Abdi-r-rahmán Ash-sheybaní, strengthened the fortifications of Granada,[g] and built there a castle. We next hear of Granada during the civil wars between the Arabian tribes, which had settled in the province of Elvira, and the *Muladún*,[h] or people of mixed blood, who contended for the empire. These latter, having gained possession of the capital, Elvira, made great slaughter among their enemies, and obliged them to take refuge in the neighbouring fortress of Granada, which they besieged. An Arabian writer[i] has preserved us two verses, composed on this occasion by a bard of the besieging tribes, and which were shot over the walls by means of an arrow. As they contain an allusion to a castle already called *Kal'at Al-hamrá* (the red castle), probably the same built by the above Governor of Elvira, we shall translate them here :—

"Deserted and roofless are the houses [of our enemies]; invaded by the autumnal rains, traversed by tempestuous winds."
"Let them within the red castle hold their mischievous councils; perdition and woe surround them on every side."[k]

Elvira, together with Granada, continued to be ruled by governors,

[g] Conde, *Historia de la dominacion*, &c. Vol. i. p. 191.

[h] *Muladún* is the plural of *mulad*, an Arabic word, meaning a man born of Christian parents, or whose origin is not pure; though a Mohammedan. The term was generally applied to people of Christian extraction—born of a renegado, and an Arab woman. These, it appears, were to be found in considerable number about the neighbourhood of Granada; and, indeed, all over Andalusia, whose Christian population preferred remaining in the cities occupied by the Moslems, to leading a precarious life in the mountains of Asturias, the cradle of Spanish liberty. The word *mulad* seems to be the origin of the Spanish "mulato," as applied to a man of colour.

[i] Ibn Hayyán, in his history of Mohammedan Spain, entitled *Al-moktabisu fí tárikhi rejáli-l-andalusi*. Bodleian Library, Hunt., No. 464.

[k] مَنَازِلُهم منهم قِفَارٌ بِلَا قَعٍ تَجَارِي السَّفَا فيها الرِّيَاحُ الزَّعَازِعُ
وَفِي القَلْعَةِ الحَمْرَاءِ تَدْبِيرُ زَيْغِهِم وَمِنها عليهم تَسْتَدِيرُ المَوَقَايِعُ

This event happened in the year 250 (A.D. 864-5). The Arabs were

appointed by the Khalifs of Cordova, until the beginning of the eleventh century, when by the overthrow of the dynasty of Umeyyah, their vast dominions, both in Africa and Spain, became the prey of ambitious chieftains. One of these, named Zawi Ibn Zeyri Ibn Menád, who belonged to the Berber tribe of Senhájah, having obtained possession of the province of Elvira, of which he had been governor under the Beni Umeyyah, founded an independent kingdom, which he transmitted to his posterity. This chief is said to have considerably strengthened Granada, whereat he occasionally fixed his residence. His nephew, Habús Ibn Mákesen, who succeeded him in 410 (A.D. 1019-20), not liking the situation of Elvira, or not deeming it sufficiently strong to stand a siege in those perilous times, when Spain was a prey to anarchy and civil war, removed his court to Granada, and induced the people of other provinces to settle therein, by giving them lands, and exempting them from the customary tribute. It was then that Elvira, which, according to Ar-rázi,[l] contained still in the ninth century many imposing remains of Roman or Phœnician domination, was entirely destroyed; its materials being used in the construction of the new city, as would appear from the fact of several inscriptions, with the reading "Municipium Illiberitanum," statues, shafts of columns, and other Roman remains, having been found within the precincts of the Moorish *Kassábah*.[m] According to Ibn Hayyán, an Arabian writer, who flourished about the middle of the eleventh century, and who visited the ruins of Elvira, not one of its magnificent buildings was then left standing, save a mosque, built under the reign, and by the command of Mohammed I., of Cordova.[n] Among the buildings, erected by Habús to strengthen or embellish his new capital was a *Kassábah*, or

commanded by Suwár Ibn Hamdún Al-kaysí; the besieging forces by a renegado, named Nábil.

[l] *Historia del Moro Rasis, MS.*

[m] Pedraza, *Antig.* p. 35, et seq.; Echevarria, *Paséos por Granada*, edic. 1814, Vol. i. pp. 63, et passim; *Nuevos Paséos por Granada*, Vol. i., pp. 66, et seq.

[n] The same author has preserved us the following Cufic inscription, which he found on the wall of the *mihráb* or sanctuary:—"In the name of God, the omnipotent, the merciful! This mosque was erected at the command of the Amír Mohammed, son of 'Abdu-r-rahmán, (may God bestow on him his favours!) in expectation of the magnificent rewards awarded by Him, and for the greater comfort and convenience of his subjects [whilst at prayer]. And the building was completed in the month of Dhí-l-ka'dah, of the year 250 [December, A.D. 864], under the direction of 'Abdullah, his governor for the province of Elvira."

fortified inclosure, the ruins, as well as the name of which, are still preserved in the "Alcazaba."

Bádís, who succeeded his father Habús, in 429 (A.D. 1037-8), continued the works which he left unfinished, and erected, besides, another *Kassábah*, which was called *Jedídah*, or "the new," to distinguish it from that raised by his father. This extended down to the Darro, occupying all the intermediary space between the old *Kassábah* and the Darro. Bádís built also a palace for his own residence, the remains of which are still to be seen in the "Casa del Carbon."° After a long and prosperous reign, Bádís died in 465 (A.D. 1072-3), and was succeeded by his grandson, 'Abdullah Ibn Balkín, in whose time the Almoravides, commanded by Yúsuf Ibn Táshefín, crossed over to Spain at the solicitation of the Moslem rulers of that country, no longer able to cope with the victorious arms of Alfonso the Sixth, of Leon, who, after reducing the important city of Toledo, in 1085, was now fast advancing into the heart of the Mohammedan dominions. Though Yúsuf and his Berbers had come to Spain for no other purpose than that of assisting their brethren in religion against the common foe, they were so captivated by the climate, fertility, and the superior advantages of Spain, when compared to the sandy deserts whence they originated, that they decided upon fixing their abode therein. Accordingly, no sooner had Yúsuf humbled the pride of Alfonso at the battle of Zalákah (October, A.D. 1086), than he turned his arms against the Mohammedan princes, and deprived them one by one of their estates. 'Abdullah Ibn Balkín was one of the first victims of his perfidy; his capital was taken on Sunday, the 7th of Rejeb, A.H. 483 (A.D. 1090), and he himself led into captivity to Africa, where he ended his days at the castle of Aghmát.

As long as the Almoravides swayed over Spain, Granada—which in point of size and importance was inferior only to Cordova and Seville—was governed by Sheikhs, of the tribes of Masúfah and Lamtúnah, appointed by the Sultans of Africa. So great was the estimation in which Granada, with its towering ramparts, and its fertile soil, was held by those wild conquerors, that Ibn Ghániyyah, one of their chiefs, is said to have once exclaimed, addressing his followers,—"Spain is like a shield, the arm-hole of

° When Marmol wrote, this palace was called "La casa del gallo de viento" (the house of the weathercock), from a huge one representing, it is said, a man on horseback.

which is Granada; let us but hold the straps tight, and the shield shall never drop from our arm."[p]

About the beginning of the twelfth century, however, another set of wild fanatics issued from the deserts beyond the Atlas, fell on the Almoravides, and snatched the empire of Africa out of their hands. Mohammed Ibn Tíumarta,[q] a Berber of the tribe of Herghah, who claimed descent from Ali Ibn Abí Tálib,—the nephew and son-in-law of the Mohammedan prophet,—was their leader. Having made his ignorant countrymen believe that he was the Mahdí, announced in an ancient prophecy, he became the founder of a religious sect, called *Al muwáhedún*, or Unitarians—a word which has since been corrupted into "Almohades." The tribes of Masmúdah, Tinmelel, Ghazúlah, and others, having flocked under his standard, he attacked and defeated everywhere his enemies the Almoravides, and reduced the best provinces of their empire. 'Abdu-l-múmen Ibn 'Ali, who succeeded the pretended Mahdí in 524 (A.D. 1130), achieved the task commenced by him. He took Fez in 540 (A.D. 1146), Morocco in the ensuing year, and having sent an army to Spain, speedily subjected that country to his rule.

To relate the interminable civil wars to which the settlement of those tribes in the Peninsula gave rise, would lead us away from the principal object of this notice. Suffice it to say, that Granada, which, during the period of their domination, was governed by princes of the posterity of 'Abdu-l-múmen, was frequently detached from their empire either by rebellion or conquest. In the year 556 (A.D. 1161), Ibráhím Ibn Humushk, an enterprising Almoravide chieftain, profiting by the absence of the governor of Granada, Abú Sa'íd, son of 'Abdu-l-múmen, who had crossed over to Africa to assist his father the Khalif in putting down a rebellion, approached that city secretly, and at night, and entered it by a gate, which his partizans within left open for him. The Almohades, who composed the garrison, fled to the *Kassábat Al-hamrá*,[r] which was immediately invested by the daring chieftain. Meanwhile, Abú Sa'íd was hastening from

[p] Ibnu-l-khattíb, in the life of 'Abdullah Ibn Ghániyyah, governor of Spain, under the Almoravides.

[q] Some writers give this name differently, Tomrut or Tumart; but Ibn Khaldún, and most of the African historians, write it thus تيومرت

[r] *i. e.* the *Kassábah*, or citadel built by Bádís, (see above, p. 95,) which, from the colour of the soil on which it stands, was denominated *the Red Kassábah*.

Africa to the assistance of the besieged. Having encamped at a spot in the Vega of Granada, called *Merju-r-rokkad* (the field of the sleepers), he attacked Ibn Humushk ; but he was defeated with great loss, and compelled to fall back upon Malaga—whilst his enemy returned triumphant to Granada, where he had all his prisoners beheaded, in sight of the besieged. The author,[s] from whom we borrow these details, says, that Ibn Humushk, who was now assisted by his son-in-law, Ibn Mardanísh, King of Murcia and Valencia, took up a position on a hill,[t] close to the quarter of the city, afterwards called Albayzin, whence he threw every sort of projectile into the citadel, with a view to compel its valiant defenders to surrender. Again did the Almohades cross over to Spain, to the assistance of their brethren. This time they were victorious. The rebels were defeated with great slaughter, and Ibn Mardanísh escaped with great difficulty to Jaen.

Granada continued to be governed by princes of the reigning dynasty at Morocco, who vied with each other in splendour and magnificence. One of them, especially, named Sídi Abú Ibráhím Is'hák, who governed from 613 to 619 (A.D. 1216-22), is said to have embellished that city with many new buildings. Not only he erected, on the banks of the Xenil, a most splendid residence for himself, called *Kasru-s-síd* (the palace of the Lord), but he planted gardens, opened canals for irrigation, built colleges and mosques, and added considerably to the fortifications of the *Kassábah* or citadel.

But the empire of the Almohades, like that of most African dynasties, was not destined to be of long duration. Scarcely were sixty years elapsed since the elevation of 'Abdu-l-múmen, when their vast dominions were assailed—in the west, by the Benú Merín—in the east, by the Benú Abí Hafss. In Spain, too, numerous rebels resisted their authority, and proclaimed independence. A Jewish astrologer, they say, had predicted, to Ya'kúb Al-mansúr, the third Sultan of the Almohades, that a man born in Andalusia, and named *Mohammed Ibn Yúsuf*, would revolt against them and be the ruin of their empire : accordingly, that Sultan and his successors caused a most scrupulous search to be made throughout their Spanish dominions, when many an

[s] Ibn Sáhibi-s-salát, in his history of the Almohades, a copy of which is preserved in the Bodleian Library, at Oxford, Marsh., No. 433.

[t] When Ibnu-l-khattíb wrote his history of Granada (about the middle of the fourteenth century), this hill was still called *Kud'yat Ibn Mardanísh* (the hillock of Ibn Mardanísh). Ibn Sáhibi-s-salát, *loc. laud.*

individual, bearing that devoted name, was discovered, and fell by the hands of the executioner.

In the year 625 (A.D. 1228), a noble sheikh, descended from the ancient Kings of Saragossa,[u] *Mohammed Ibn Yúsuf*, Ibn Húd by name, believing himself to be the man designated in the prophecy, undertook to rescue his country from the feeble grasp of the Almohades, and to found a kingdom for himself. Having assembled a considerable number of followers, whom hatred to the Almohades attached to his cause, he raised the standard of revolt at Orihuela, in the province of Murcia, and pushed his incursions till within sight of that capital. In vain Síd Abú-l-'abbás, who commanded there, marched against him at the head of all his forces; he was defeated with great loss, and obliged to flee before the rebellious chieftain, who besieged him in his capital, and compelled him to surrender.

Master of Murcia, Ibn Húd assumed the title of *Amíru-l-moslemín* (commander of the Moslems), and sent an embassy to Al-mustanser, the reigning khalif at Baghdád, whom he proclaimed spiritual Lord of Mohammedan Spain. Having taken Xativa, Denia, and other towns held by the Almohades, he marched on to Malaga and Granada, both which cities he speedily reduced under his sway. At the latter place, messengers came to him from Baghdád, bringing the confirmation of his title and sovereignty, by the khalif, as well as the investiture of such other dominions as he could wrest from the Almohades. He now caused himself to be proclaimed under the name of *Al-mutawakkel* (he who relies on God), and prosecuted the war until he had made himself the master in succession of Seville, Cordova, Ceuta, and Algesiras.

Ibn Húd, however, was not the only chieftain, who, during these eventful times, raised the standard of revolt against the Almohades. Another rebel, named also *Mohammed Ibn Yúsuf*, but whom the Arabian writers generally designate under the surname of Ibnu-l-ahmar,[x] rose at Arjona, a town of the province

[u] He descended in a straight line from Abú Ja'far Ahmed Ibn Húd Al-jodhámí, surnamed Almusta'ín-billah, who reigned in Saragossa, and the surrounding districts, from 478 to 503 of the Hijra (A.D. 1085-1109).

[x] *Ibnu-l-ahmar* means "the red man," and Mohammed was so called owing to his florid complexion, and his having red hair. Those authors who have asserted that the first king of Granada was so called because he belonged to a tribe called *Al-ahmar*, are greatly mistaken. No such tribe ever existed, and Mohammed Ibn Yúsuf descended in a direct line from Sa'd Ibn 'Obádah, one of the companions of the prophet, and chief of the tribe of Khasrej.

of Cordova in 629 (A.D. 1232). Though his career at first was not so prosperous, nor his conquests so rapid, as those of Ibn Húd, he contrived, nevertheless, to take possession of Jaen ; and, having subsequently declared war against that monarch, snatched from him a portion of his conquests, and took Granada, whereat he fixed his residence. The death of Ibn Húd, who was assassinated in 635 (A.D. 1238), at Almeria, by one of his lieutenants, rid Ibnu-l-ahmar of a dangerous rival, and he became eventually the only ruler of Mohammedan Spain.

But whilst the Moslems were thus contending for power, the Christians, profiting by their dissensions, were making successful inroads into their territory ; and the conquests of Jayme I. of Arragon, on one side, and those of Ferdinand III., of Castile, on the other, were narrowing more and more the limits of the Mohammedan empire. The former took Valencia in 1238, whilst the city of Cordova, no less sacred in the eyes of the Moslems for its magnificent mosque, than for having been the seat of the western khalifate, fell into the hands of the Castilian king. Unable to contend single-handed against these two formidable adversaries, Ibnu-l-ahmar solicited, though in vain, the help of his neighbours of Africa. The rulers of that country, after the overthrow of the Almohades, were too seriously occupied in consolidating their new conquests, to afford him any assistance ; one by one his provinces were wrested from him, and he could only retain possession of the remainder by becoming the vassal of Ferdinand, and promising to serve him with five hundred lances whenever required, as well as by attending the Cortes of the kingdom like other feudatories of the Castilian crown, and paying an annual tribute, amounting to about one half of his entire revenue. By becoming the vassal of Ferdinand, Ibnu-l-ahmar ensured peace to his dominions, which extended from Almeria to the Straits of Gibraltar ; but on the death of that monarch, who was succeeded by his son Alfonso the Learned, being desirous to assist the Moslems in their attempt to throw off the Christian yoke, or, what is more probable, with a view to extend the limits of his own empire, he took the field in person, and made an incursion into the Castilian territory. He was, however, defeated in 660 (A.D. 1262), near Alcalá la Real, and compelled to sue for peace, which he obtained only on conditions still harder than those imposed on him by Ferdinand. Again, in 665 (A.D. 1267), the troubles which broke out in Castile, owing to the pretensions of Alfonso over Suabia—to which he aspired in right of his mother,

Beatrix—afforded Ibnu-l-ahmar a favourable opportunity to renew the war. This time he was more successful: instead of entering, as before, the territory of his enemy, he now turned his arms against some of his revolted wális, who, with the assistance of Alfonso, had proclaimed themselves independent and reduced them to his obedience.

During the short intervals of peace thus afforded him, Ibnu-l-ahmar, who possessed many of the qualifications of a sovereign, devoted his unreserved attention to promote the prosperity and welfare of his subjects. By introducing order into the administration, and discipline into his army; by causing justice to be done to every class; by encouraging agriculture, trade, and the useful arts of life; by regulating the imposition of taxes—the produce of which he generally expended in objects of public utility,—this able prince laid the foundations of a prosperity then unequalled in any other monarchy of Europe. These advantages being made public, thousands of Moslems left their native towns to settle in the dominions of Ibnu-l-ahmar.

On the taking of Valencia by Jayme, fifty thousand Moors quitted the plains of that kingdom, and flocked to the countries which still owned the sway of Islám. Three hundred thousand families[y] are said to have evacuated Seville, Xeres, and Cadiz, on the occupation of those cities by the Castilians, and to have settled in the dominions of Ibnu-l-ahmar; who not only distributed lands among them, but exempted them from all tribute during a certain number of years. Through these frequent immigrations, the population of Granada, already very considerable, became so great that it could not longer hold within its precincts. Already, in 1227, and when Granada was still under the sway of Ibn Húd, the inhabitants of Baeza, a flourishing town in Andalusia, which King Ferdinand had reduced, were allowed to settle in the outskirts of the capital, and to build a suburb which received their name (Albayzin).[z] The people of Ubeda—another populous city which opened its gates to the Castilian monarch in 1235—flocked likewise under the protection of Ibnu-l-ahmar, who gave them the same spot for habitation. In order further to provide for the security of his new subjects, Ibnu-l-ahmar caused a strong fortress

[y] Mariana, *Historia General de España*, Lib. xiii., cap. 6. Rodrigo Caro, *Antigüedades de Sevilla*, p. 87.

[z] It was called *Rabadhu-l-bayisín*, "the suburb of the people of Baeza." The word *rabadh* has been preserved in the Spanish *Arrabal*.

to be built within the new town, which he connected with his capital by means of a thick wall, flanked at intervals by strong square towers. He also erected fortresses in other parts of his dominions, and repaired the fortifications of Gibraltar, to guard against any invasion of his African neighbours. The ports along the coast of Granada and Almeria were opened to the enterprise of Genoese traders, and became soon the principal marts in the Mediterranean. These were not the only blessings which this provident monarch bestowed on his country: hospitals for the sick, and houses of entertainment for the poor; schools for the youth, and colleges where the sciences were taught; aqueducts for supplying the town with water, and canals for fertilizing the soil; mosques, baths, bazaars, and markets[a] were the result of his paternal solicitude towards his subjects; and Granada became, what Cordova had once been—the abode of learning, and the repository of art.

Among the numerous buildings erected by this monarch, there is every reason to believe that the royal palace of the Alhambra—the description of which forms the subject of the present work—was one. It is true that Marmol[b] and other Spanish historians attribute its erection to his son, Mohammed II.; but, as we have the testimony of Ibnu-l-khattíb, who says, that, soon after his occupation of Granada, the Sultan Ibnu-l-ahmar undertook to build himself a palace within the citadel or fortress of the Alhambra; and that having completed some portion of the building, he fixed his residence in it; no doubt can be entertained as to his having been the first monarch of his dynasty who resided in that splendid edifice, although he might not have laid the foundation of it.[c] It has been said above, that, as early as the beginning of the ninth century, there was upon the hill to the left of the Darro, a fortress called *Kal'at Al-hamrá* (the red castle), the ruins of which still preserve the name of "Castillo de Torres Bermejas," or the Castle of the

[a] One of these markets or covered bazaars, called *Alcayzeria*, and destined for the sale of raw silk, is still standing.

[b] See *Rebelion de los Moriscos*. Malaga, 1600. Fol. 6, verso.

[c] The expression used by the historian ابتنى قصرا في القصابة الحمراء و سكنه "he constructed a palace in the *Kassábat Al-hamra*, and inhabited it," would seem to favour the conjecture—as the word ابتنى was seldom used by African or Spanish Moslems, in the sense of laying the foundations of a building, to express which they made use of the word إختاط

Red Towers. We know also from undoubted authority, that, when Bádís Ibn Habús transferred his court from Elvira to Granada, he surrounded the whole hill with a wall, and erected a *Kassábah*, or citadel, wherein he usually resided with his wazírs and officers; and that in the course of time this citadel—which became also, in after time, the place of residence of the governors of Granada, whether Almoravides or Almohades—received the name of *Kussábat Al-hamrá*, either from the castle contiguous to it, and bearing a similar appellation, or, what is more probable, from the nature of the soil on which it was erected containing oxide of iron. Within this *Kassábah*, or fortified enclosure—which was so extensive and so thickly set with buildings as to deserve the name of *Medínah*, or city, which Ibnu-l-khattíb gives it[d]—Mohammed I. erected the palace, called *Kasru-l-hamrá* (the Palace of, or in, the Alhamrá) from the circumstance of its having been built within its precincts, not from the surname of the builder (Ibnu-l-ahmar), as most writers have erroneously asserted.[e]

As Ibnu-l-ahmar was going out of his capital to chastise the rebellious governors of Malaga, Guadix, and Comares, he fell from his horse, and was carried senseless to his palace, where he died on the night of the 29th of Jumáda the second, A.H. 671 (A.D. 1272), at the age of eighty lunar or Mohammedan years, and after a prosperous reign of forty-two years, counting from his living at Arjona. Such was the origin of the kingdom of Granada, which withstood, for a period of two centuries and a half, the hostile attacks of its Christian neighbours, and which fell only when the crowns of Castile and Arragon were united on the same head.

Mohammed II., surnamed Abú 'Abdillah, who succeeded his father on the throne of Granada, had at first to contend with his revolted wális. Having compelled them into submission, he turned his arms against the Christians, and, with the aid of his African neighbours, attempted to re-establish in Spain the rule of Islám. But though his ally, Abú Yúsuf Ibn 'Abdi-l-hakk, King of Fez and Morocco, defeated the Castilians near Ezija, and slew their general, Don Nuño de Lara, in 1275; though Mohammed himself gained a signal victory over the son of the King of Castile, the Infante Don Sancho, who died on the field of battle; and though he reduced some important fortresses, he was unable to retain long his conquests. After some slight inroads, the King of

[d] See Ibnu-l-khattíb *apud* Casiri, Bib. ab. Hisp. Esc., Vol. ii., p. 249.

[e] Had such been the case, the palace would have been called *Kasr Al-hamrí* or *Kal'at Al-hamriyyah*.

Morocco, having retreated before the combined forces of Arragon and Castile, crossed over to his African dominions; and the King of Granada, deserted by his ally—to whom he had conditionally surrendered the ports of Tarifa and Algesiras—was obliged to sue for peace. This, however, was short in its duration. Alfonso, having been induced by Pope Nicolas to recommence hostilities with the Moslems, invested Algesiras in 1279, but he was compelled to raise the siege owing to the arrival of an African fleet before that port. To avenge the affront, Mohammed invaded and ravaged the country round Cordova. The war broke out again in 1296, when Sancho IV., now King of Leon and Castile, penetrated far into the Moslem territory, and reduced Quesada Alcaudete and other fortresses; but two years after, Mohammed, availing himself of the troubles consequent on the death of Sancho, recovered all his losses. He also gained possession of Algesiras, one of the keys of the strait, which the King of Morocco restored to him on the payment of a large sum of money.

Mohammed was not behind his father in cultivating the arts of peace. Being himself a passionate lover of literature, which he cultivated with success,[f] he surrounded himself with the learned of every country, and founded a college where the most abstruse sciences were publicly taught. He continued the building of the Alhambra, which his father had left unfinished; repaired the fortifications of the castle of Torres Bermejas; and erected other useful or ornamental works in other parts of his dominions. What part, however, of the former splendid edifice is to be assigned to this monarch, and which to his father and successors, the Mohammedan writers do not inform us; but Ibnu-l-khattíb,[g] the royal historiographer of Granada, says that "he added considerably to the building, and lavished his treasures upon the several artists he employed to decorate its gilded saloons."

Mohammed died on Sunday, the eighth of Sha'bán, A.H. 701 (April 24th, A.D. 1302), at the age of sixty-eight, having reigned thirty years one month and six days.

Mohammed III., surnamed also Abú 'Abdillah, his son and successor, is considered by the Mohammedan historians the ablest monarch of his race. Soon after his accession to the throne, he made an incursion into the province of Cordova, and took the

[f] Ibnu-l-khattíb has preserved us extracts from some of his poems.

[g] Marina, *Historia General de España*, Lib. xiv., cap. iv., says that, in 1279 Don Sancho invaded the dominions of the king of Granada, whom he knew to be engaged, at the time, in the building of his palace.

castle of Al-mandhar. Abú-l-hajáj, the governor of Guadix, having revolted against him, in 1303, was brought a prisoner to Granada, and beheaded in his presence, in one of the rooms of the Alhambra. In 1306, he took Ceuta from the Africans; but soon after, this conquest, together with the fortress of Gibraltar, fell into the hands of the Christians. Like his predecessors on the throne, Mohammed seems to have made some addition to the royal palace. He erected likewise a most magnificent mosque, which is thus described by the above-mentioned historian:— "Among the commendable actions of this sovereign, one was the building a splendid mosque within the precincts of the Al-hamrá.[h] This he ornamented with mosaic work and exquisite tracery,[i] of the most beautiful and intricate patterns, intermixed with silver flowers and graceful arches, supported by innumerable pillars of the finest polished marble. Indeed, what with the solidity of the structure, which the sultan inspected in person, the elegance of the design, and the beauty of the proportions, I do not hesitate to say that the building has not its like in this country; and I have frequently heard our best architects say, that they had never seen or heard of a building which can be compared to it. But what rendered the act still more meritorious was, that the expenses attending the erection of this magnificent mosque were entirely covered by the produce of an annual tribute which the Christians nearest to his frontiers paid him, to ensure safety from his sword. He moreover endowed it with the rents of a bagnio opposite."[k]

As Mohammed was returning from one of his campaigns, he learned that his brother Nasr had entered into a conspiracy to dethrone him. He hastened therefore to his capital, and entered the Alhambra, where he fortified himself; but the conspirators, having corrupted his guards, penetrated into the royal apartments, slew his wazír, and compelled him to resign the throne. Mohammed

[h] The original says *Mesjid Al-jámi'*, whence the Spaniards have made their *Mezquita Aljama*, that is, a principal mosque, or one in which the service is read every Friday. This mosque and the buildings attached to it were, at the conquest, made over to the monks of the order of St. Francis. It was in very good preservation until the occupation of Granada by the French troops, when it was entirely destroyed.

[i] The word, which, for want of a more adequate expression, has been translated by "tracery," is *tarkísh*, which means any pattern of embroidery.

[k] The above is translated from Ibnu-l-khattíb's *Tarafu-l-asr fí tárikh daulat Beni Nasr* (or, "The novelty of the age on the History of the Nasserite dynasty"), a different work from his History of Granada, extracts from which are to be found in Casiri, *Bib. Arab. His. Esc.*, Vol. ii., p. 246, et seq.

obeyed, and after making, in the presence of several witnesses, a solemn act of renunciation, retired to the palace of Síd (Kasru-s-síd),[1] outside of Granada, whence he proceeded to Almuñecar. This event happened on the last day of Ramadhán, A.H. 708 (April 11th, A.D. 1309).

No sooner had Nasr, who took the surname of Abú-l-juyúsh (the father of the army), ascended the usurped throne, than the same mob which had raised him to power, now decreed his deposition. His cousin, Abu Sa'íd Faraj, governor of Malaga, having previously formed a considerable party in his favour, marched to Granada, which he invested, after defeating the royal troops commanded by Nasr in person. Abu Sa'íd was, however, unable to reduce the capital, and had to return to Malaga, where he caused his own son, Isma'il, to be immediately proclaimed by the army and the citizens. In the meanwhile, Nasr was suddenly seized by apoplexy and believed to be dead; upon which, the deposed sultan, Mohammed III., quitted Almuñecar and repaired to Granada, at the solicitation of his friends. What was his astonishment on alighting at the gate of the Alhambra to find the servants of the palace rejoicing at his brother's unexpected restoration. Mohammed was immediately seized and conveyed to the presence of the incensed sovereign, who confined him in a dungeon: some time after, he was privately executed within the palace, and his body thrown into the pond in the Patio de la Alberca, in April, 1311. Nasr did not long enjoy the fruit of his usurpation. In the same year, Isma'il approached Granada, the gates of which were thrown open to him by the inhabitants. He then besieged the Alhambra, and compelled Nasr to resign the throne, and retire to Guadix. It does not appear that this king added to the building of the palace; at least, Ibnu-l-khattíb does not say so; but Echevarria [m] has preserved an inscription which existed in his time over the gate of the house of the Kádhí, within the fortress of the Alhambra, by which it would appear that the above building was constructed by his orders. Nasr was fond of science, and very munificent to the learned. His chief wazír, Ibnu-l-arkam, was a consummate astronomer, and, under his tuition, the king, we are told, became one of the best mathematicians of his age.[n]

Isma'il Ibn Faraj (Abú-l-walid) showed great abilities, both as a

[1] The palace built by a prince of the Almohades. See page 97.

[m] *Paséos por Granada*, Vol. i., p. 333.

[n] Ibnu-l-khattíb, *loco laudato*, informs us that he saw some astronomical tables, as well as mathematical instruments, constructed by this monarch.

warrior and as a statesman. Although, in 1316, he failed in an attempt to take Gibraltar, he gained, three years after, a most signal victory over the Christians commanded by Don Pedro, Infant of Castile, and his uncle John, both of whom remained on the field of battle. The spot near Granada where this memorable action was fought, is still called "La Sierra de los Infantes." In 1325, Isma'il took the cities of Martos and Baza, whilst the eastern limits of his empire were also considerably extended by his conquests in Murcia. But his successes over the Christians were counterbalanced by revolt and defection at home. His cousin Mohammed Ibn Isma'il having, on a public occasion, and in the presence of all the courtiers assembled in the great hall of the Alhambra, received an insult from his sovereign,[o] swore to revenge it; and as Isma'il was one day going, with his chief wazír, from his hareem to the audience-room, he was assailed by a band of conspirators commanded by Mohammed in person, and both king and minister fell by the poniard of the assassins, in Rejeb, A.H. 725 (July, A.D. 1325). Inscriptions[p] bearing the name of this sovereign still exist in the little mosque within the palace of the Alhambra, as well as in the palace of *Jennatu-l-'arif* (Generalife),[q] outside of Granada.

After the death of Isma'il, his son Mohammed IV., surnamed Abú 'Abdillah, was unanimously raised to the throne of Granada. The commencement of his reign was unprosperous: 'Othmán, the captain of his guards, revolted and proclaimed Mohammed Ibn Faraj. The Castilians, profiting by the civil wars which ensued, seized on Olbera, Pruna, Ayamonte, and other fortresses; and on the king going out to stop their progress, they defeated him, and dispersed his army. The rebel, 'Othmán, who belonged to the royal family of Fez, having obtained reinforcements from Africa, reduced Algesiras, Marbella, and Ronda. Towards the end of his reign, Mohammed was more fortunate. In 1329, he took from the Christians the important city of Baena, recovered Gibraltar in

[o] He was reprimanded for not showing sufficient courage in a skirmish with the Christians near Martos.

[p] One inscription, consisting of seven verses, is to be found in the collection of Castillo.

[q] That is جنة العريف "the garden of the architect," from the name of its former owner, who was an *'Arif* (in Spanish, "Alarife"), or inspector of works. Upon one of his visits to it, Nasr was so pleased with the amenity of the spot, that he purchased it, and constructed a palace on the site.

1330, and succeeded at last in reducing the rebel 'Othmán to his obedience. As Mohammed was preparing to cross over to Africa, on a visit to Abú-l-hasan, King of Fez, he was assassinated at Gibraltar, in 1333.

Yusuf I. (Abú-l-hajáj) succeeded his brother in the kingdom of Granada. Soon after his accession to the throne, the Africans under Abú-l-hasan, King of Fez, made a last, but unsuccessful attempt again to plant the banners of Islám in the heart of the Peninsula. They were completely defeated on the banks of the river Salado, near Tarifa. The loss of Algesiras in 1343, and that of several other important fortresses in 1344, followed this signal victory, by which the limits of the kingdom of Granada were considerably reduced. But if Yusuf was unsuccessful in his wars, he was not so in cultivating the arts of peace and promoting the welfare of his subjects. To him the Alhambra owes all its splendour; he not only constructed the gates of "Justicia" and "Vino," leading into that magnificent palace, as appears from the inscriptions over their respective archways, but he must also have built or decorated many of the interior apartments, for his name occurs frequently in the "Hall of the Two Sisters," in that of the "Baños," in the "Court of the Fishpond," and in the "Hall of the Ambassadors."

So vast were his revenues, a considerable portion of which he expended on various buildings for the ornament of his capital, that, like his contemporary Alfonso the Learned, he was reputed to owe his riches to the transmutation of metals,[r] the source of the vast treasures lavished on the decoration of the Alhambra being otherwise incomprehensible to simple minds. Ibnu-l-khattíb says that "he caused all the rooms of his palace to be newly painted and gilded, and that the expense attending on it exceeded the bounds of calculation."[s] Yusuf built also a college, or *Madrisah*, in which the sciences were publicly taught to every class of his subjects, by the most eminent professors in Granada. This building, which is now the chapter-house, is ornamented with inscriptions in African characters, one of which states that it was completed in the year 750 (A.D. 1349), namely in the same year in which the two above-mentioned gates were erected. This good king reformed the administration, promulgated a new code of laws, established a vigilant police, encouraged agriculture and trade, and

[r] Zurita, *Annales de Arragon*, Lib. xx., cap. 42.

[s] The gold, adds the author, was procured from the interior of Africa, and beaten into thin sheets.

induced workmen and artists from other Mohammedan countries to settle in his dominions. Never was Granada so prosperous or so thickly populated[t] as under his reign, which was mostly spent at peace with his Christian neighbours. On the first day of the moon of Shawwál, A.H. 753 (November 9th, A.D. 1353), Yusuf was stabbed by a madman, while at prayers in the mosque.

Mohammed V., surnamed *Al-ghani-billah* (he who is contented with God), the eldest son of Yusuf, inherited his virtues and abilities. At peace with the Christians, he devoted all his attention to pursue the reforms introduced by his able father, and to promote by all his means the welfare of his subjects. Such works of public utility as Yusuf had left unfinished, he completed; and erected besides some new ones. Among the latter may be counted a lunatic asylum,[u] which, from the inscriptions still remaining on its walls, appears to have been begun in the moon of Moharram, A.H. 767 (September or October, A.D. 1365), and to have been completed about twenty months after, in Shawwál, A.H. 768 (June, A.D. 1367). Mohammed seems also to have added to the embellishments of the royal palace, for inscriptions in his praise may be found on the walls of the "Sala de los Embaxadores," as well as in the "Baños."

Rebellion, as usual, came to thwart the good wishes of this monarch: some discontented chieftains, whom the severity of his judgments had displeased, and in whose number was a certain Abú Sa'íd, turned their eyes towards his brother Isma'il, an unruly youth, who from the commencement of Mohammed's reign had been confined to the palace of Generalife. On the 28th day of the moon Ramadhán, A.H. 760 (August 11th, A.D. 1360), the conspirators, in number of about one hundred, scaled by night the walls of the Alhambra, and rushed into the royal apartments—a sword in one hand, and a torch in the other—putting to death every individual they met. But whilst they were occupied in plundering the palace, Mohammed, who was in his hareem, succeeded in mounting his horse, and gaining the open country by one of the back gates of the Alhambra. He reached before daybreak the city of Guadix, the inhabitants of which received him with open arms, and swore to remain faithful to his cause.

Isma'il II. did not enjoy long the fruit of his usurpation. Scarçely had he occupied the throne one year, when he himself

[t] Mendoza, *Guerras de Granada*, Lib. i., estimates the population of Granada, under Yúsuf, at 70,000 fires, or 420,000 souls.

[u] In Echevarria's time it was used as a Mint. See *Paséos por Granada*.

fell a victim to the ambition of Abú Sa'íd, who had been the principal instrument of his elevation, but who now besieged him in the Alhambra, took him prisoner in a sally, and had him put to death in July, 1360.

The usurper, Abú Sa'íd, had soon to contend with Pedro the Cruel, King of Castile, who invaded his dominions; as well as with the dethroned monarch, Mohammed V., whose authority was still acknowledged in Ronda, and in the neighbouring districts. Unable to defend his kingdom against two such powerful adversaries, he resolved to do homage of his kingdom to the crown of Castile. Having accordingly obtained a safe conduct, he repaired to Seville and presented himself to Pedro. But either the riches and jewels which he had with him awoke the avarice of that prince, or, what is more probable, Pedro was in secret intelligence with Abú Sa'íd's rival: the fact is, that in violation of the sacred rites of hospitality the unfortunate king was put to death in 1326, and his head was sent as a present to Mohammed, who regained possession of his throne without opposition. The remainder of Mohammed's reign was troubled only by one unimportant rebellion, which he speedily suppressed. In 1370, he took Algesiras from the Christians, and razed the fortifications. This victory is commemorated in a long inscription in verse over the mosaic in the "Patio de la Alberca." Mohammed V. died in 1391.

His son, Yusuf II., surnamed Abú 'Abdillah,[x] succeeded him. No sooner had he ascended the throne than he narrowly escaped falling a victim to a conspiracy formed by his younger son, Mohammed, who, by accusing his father of being the friend of the Christians, succeeded in raising a considerable party against him. The sedition having been quelled, Mohammed invaded the province of Murcia, but without much success. He was more fortunate in 1394, when the grand master of Alcantara, who had advanced to the gates of Granada, with a handful of men, was defeated and slain. Yusuf died in 1395, not without symptoms of poison.[y]

No sooner had Yusuf II. breathed his last, than the same son, who had conspired against him, seized on the sceptre, to the prejudice of his oldest brother, Yusuf, whom he confined to a dungeon in the castle of Salobreña.

Master of the throne, Mohammed VI. renewed the peace with

[x] By others, Abú-l-hajáj Al-mustghaní-billah.

[y] According to Conde, he was poisoned by means of a tunic, sent to him by Ahmed, the Sultan of Fez. See *Historia de la dominacion*, Vol. iii., p. 170.

the Christians, and even visited King Henry III., in Toledo; but war having broken out, through the temerity of some border chiefs, the King of Granada took the field in person; reduced the town of Ayamonte, in 1397; and, in the following year, defeated the Christians on the banks of the Guadiana. This success, however, was more than balanced by the recovery of that fortress by the enemy, and the loss of Zahara, which Fernando the Regent of Castile took, in 1407. Mohammed VI. died in 1410, just as he had signed an order for his brother's execution.

No sooner had the news of Mohammed's death reached Salobreña, than his brother Yusuf was released from his confinement, and placed on the throne. Yusuf III. governed his dominions with comparative tranquillity for a period of fourteen years, during which peace was only interrupted once, in 1416, when the Christians, under Fernando, took possession of Antequera. On this occasion, a new suburb, called "La Antequeruela," was added to Granada, and peopled by the inhabitants of that fortress, who would not live under the Castilian yoke.

On the death of Yusuf III., in 1424, his son Mohammed VII., surnamed Abú 'Abdillah, and *Al-ayasar*, or the left-handed,[z] succeeded him. His first care, after assuming the reins of government into his hands, was to conclude a peace with the Christians—a circumstance which, united to his haughty and overbearing temper, made him exceedingly unpopular with his subjects. Having, moreover, prohibited some favourite public amusements, he became so odious, that an insurrection broke out at Granada, his palace was invested and forced, and he had to escape to the court of Abú Fáris, Sultan of Tunis, in 1428.

On the flight of Mohammed, his cousin Mohammed VIII., surnamed As-saghír (the junior),[a] was immediately raised to the vacant throne. But the usurper having put to death some chiefs of the Beni Serráj (Abencerrages), five hundred individuals of that illustrious family quitted Granada and repaired to Murcia, where they besought the king of Castile to espouse the cause of the dethroned monarch. Having crossed the strait at the head of an army, furnished him by the Sultan of Tunis, the exiled king entered Granada without resistance, took possession of the fortress of the Albayzin, and besieged the usurper in the Alhambra, until he was given up by his own troops, and put to death in 1430. But Mohammed was destined to lose his throne a second time.

[z] "El izquierdo." See Marmol, *Historia de Africa*, Lib. ii., p. 221.
[a] He was so called to distinguish him from his competitor.

Yusuf Ibnu-l-ahmar, a prince of the blood, having made a secret alliance with John II., of Castile, defeated the troops of his rival in 1435, marched on Granada, and entered that city without opposition, whilst Mohammed fled to Malaga.

Yusuf IV. was immediately hailed king; but, after a short and turbulent reign of six months, he died in 1435, when Mohammed, for the third time, took possession of the throne. Not even then was the unfortunate monarch suffered to reign in peace; for, in September, 1445, his nephew, Mohammed Ibn Othmán, seized on the Alhambra, took him prisoner, and confined him to a dungeon, where he passed the remainder of his days.

Mohammed IX., (surnamed Al-ahnaf,[b] the bow-legged), had soon to contend with his own cousin, Mohammed [c] Ibn Isma'il, who aspired also to the throne. Having obtained the assistance of John II., of Castile, at whose court he was then residing, the rebellious prince seized on the fortress of Montefrio, where he maintained himself, notwithstanding all the efforts of the King of Granada to dislodge him.

During five years the Moorish kingdom was exposed to all the horrors of civil war, increased tenfold by the devastating irruptions of the Christians. At last, in December, 1453, the rebel prince, having obtained new reinforcements from the Castilian monarch, marched boldly on Granada, defeated the royal troops, and triumphantly entered that capital, and afterwards the Alhambra, which the king, his cousin, was fortunate enough to leave in disguise.

Mohammed X. was proclaimed without opposition. He reigned for upwards of twelve years in comparative tranquillity, and without the frequent revolts which had precipitated so many of his predecessors from the throne. But the existence of the Moorish kingdom of Granada was fast drawing to a close. Henry IV., who had succeeded his father John II., on the throne of Castile, often marched his army into the Vega, and encamped in sight of the capital. In 1460, the Castilians took Gibraltar and Archidona, and subdued all the intermediate country; the

[b] The word *ahnaf* might also mean "the lame." Mariana, Lib. xxii., cap. iii., says, "Se llamaba Mahomad el coxo porque renqueaba de una pierna."

[c] Mariana, Lib. xxii., cap. iii., and Marmol, *Historia de Africa*, Lib. ii., call this prince "Isma'il," not "Mohammed, the son of Isma'il," as stated by Conde, *Historia de la dominacion*, Vol. iii., p. 196, whose authority we have followed.

frequent incursions of the borderers, too, were daily narrowing the limits of the Moorish kingdom, now bounded by the mountains of Elvira, and the sea. A peace was at last concluded in 1463, on condition that the King of Granada should hold his kingdom as a fief of Castile, and pay an annual tribute of 12,000 gold ducats.

Mohammed X. died in 1466. His eldest son, Muley Abú-l-hasan 'Ali,[d] a promising youth, succeeded him, but the state of affairs grew every day worse. In 1470, his brother Abú 'Abdillah, who was governor of Malaga, revolted, and did homage for the districts of his government to the King of Castile.

About this time, also, the two powerful estates of Castile and Arragon became united through the marriage of Ferdinand and Isabella, and the doom of the kingdom of Granada was sealed. The taking of Zahara, by one of the generals of Abú-l-hasan, in 1481, was the signal for a war of reprisals. The city of Alhama, one of the bulwarks of the Moorish kingdom, was reduced in 1482, and the ensuing year several important fortresses opened their gates to the generals of Ferdinand. Meanwhile, the city of Granada was the scene of popular commotion and civil strife. The Sultan had two wives by whom he had male issue; one was named 'Ayeshah, and she was his cousin; the other was a Christian lady of the name of Zoraya,[e] of matchless beauty, to whom Abú-l-hasan was tenderly attached. 'Ayeshah, who nourished a mortal hatred against her rival, fearing lest her royal spouse should select his successor among the sons of Zoraya, to the prejudice of her own, secretly formed a party in their favour. The courtiers were, accordingly, divided into two hostile factions: that of the Theghrís (Zegris[f]), who supported 'Ayeshah; and that

[d] The same prince whom the Spanish writers call *Alboacen*. His entire name was Abú-l-hasan 'Ali Ibn Sa'íd An-nasserí Al-ghálebí Al-ahmarí.

[e] At least so she is called by the Spanish writers. The Arabian authors do not give her name, though all agree in representing her as the principal cause of the ruin of their empire. Zoraya might come from زهرية which means "morning star." Her Christian name was Doña Isabel de Solis. She was the daughter of a governor of Martos; and, on the taking of that fortress by the Moors, she was led a captive to Granada, and destined for the king's harem. See *Doña Isabel de Solis, Reyna de Granada*, an historical romance, by Don Francisco Martinez de la Rosa (Madrid, 1839, 8vo.), where this and other interesting particulars have been collected with great diligence and research.

[f] These are the Zegris, so celebrated in the Spanish ballads. They were originally from Saragossa, and other towns of Arragon; but on the taking of those places by Alfonso and Jayme, they retired to Granada, where they were known by the patronymic of *Thegriún* (the Theghrí), *i. e.* the people [who

of the Benî Serráj (Abencerrages), who naturally espoused the cause of Zoraya; and the capital, the royal palace, and even the hareem, became the scene of those interminable feuds which hastened the ruin of the Mohammedan empire in Spain.

In June, 1482, Abú 'Abdillah Mohammed, and Abú-l-hajáj Yusuf, two of 'Ayeshah's sons, fled from Granada, and retired to Guadix, where the former was immediately proclaimed king by the garrison and the inhabitants. Having subsequently marched to the capital, he gained possession of it, and dethroned his father, who took refuge in Malaga (July, 1482).

No sooner had Mohammed XI., or Boabdil,[g] as he is usually called by the Castilian writers, ascended the throne than, instigated by the Zegris, he resolved upon taking full revenge for the outrage which he imagined he had received from the Abencerrages. Having, accordingly, summoned to his presence the chiefs of their principal families, on the plea that he was desirous to effect a reconciliation between them and their mortal enemies, the Zegris—he caused them all to be beheaded in one of the courts of the Alhambra.[h] This unwarrantable act of cruelty deprived Granada of a great number of its stoutest defenders, and hastened the ruin of the Mohammedan power. Boabdil was deserted by every honest Moslem, except the revengeful faction in whose hands he had placed himself, and he was compelled to shut himself up in the Alhambra for protection. Having some time after made an incursion into the Christian territory, he was defeated, and taken prisoner near Lucena, by the Count of Cabra, in 1483. The news of this mishap having reached Malaga, the dethroned king, Abú-l-hasan, marched to Granada, and regained possession of his throne

came] from the *Thegr*, or *Thagher* ثغر, as the Arabian writers call Arragon. (See Al-makkarí, *Mohammedan Dynasties of Spain*, page 315, note 11.) As to the Benî Serráj, they were the descendants of one Abú Merwán Ibn Serráj, who was the wazír of Mohammed Ibn Jehwar, King of Cordova, about the middle of the eleventh century. On the occupation of that capital by the Christians (A.D. 1235), they repaired to Granada, where they increased so much, that about the middle of the fifteenth century they amounted to several hundreds.

[g] "Boabdil" is only a corruption of his cognomen Abú'Abdillah, or *Boabdila*, as the Spaniards of the time pronounced that word. He was likewise surnamed As-saghír, or "the younger" (el rey chico), to distinguish him from his uncle and successor, Abú 'Abdillah Mohammed XII.

[h] A tradition current in Marmol's time, pointed the fountain in the Hall of the Abencerrages as the spot where the unhappy victims were immolated; and the red veins in the marble flags are still believed by the vulgar to be the spots of their blood. *Rebelion de los Moriscos*, p. 14. *Paseos por Granada*, Vol. ii. p. 154. Echevarria, *Antiguedad y excelencias de Granada*, p. 16.

without opposition; but having lost his sight through a paralytic stroke, and being besides old and infirm, he was persuaded to abdicate in favour of his brother, Abú 'Abdillah Mohammed, surnamed Az-zaghal,[i] or the valiant, who was governor of Malaga at the time.

Mohammed XII. ascended the throne without opposition. Though by no means unqualified for the station to which he was thus unexpectedly raised, he was, nevertheless, unable to arrest the progress of the Christian arms. By espousing the cause of his rival, Boabdil, whom he set at liberty, the wary Ferdinand rekindled the fire of civil discord, whilst he himself, at the head of considerable forces, entered the Moorish dominions. In this manner he reduced Setenil and Alora, and defeated the Moors in two partial engagements.[k] In 1485, he caused Ronda, Marbella, and other important towns, to be invested at the same time; and having reduced Velez-Malaga (April 27th, 1487), he succeeded, by bribery and corruption, in having the dethroned monarch, who had now become his vassal, proclaimed a second time at Granada. Ferdinand then took Malaga (August 18th, 1487), and reduced one by one all the towns which still held for Az-zaghal, who was at last compelled to renounce all sovereignty, and to become his subject. Granada only remained; against which the Catholic king now displayed all his energies. On his release from captivity, Boabdil had promised[l] to receive a Christian garrison into the Alhambra, or rather to surrender his capital to Ferdinand, who was to give him in return ample domains in Andalusia. But when called upon to fulfil his promise, the Moorish king refused, on the ground that the inhabitants of Granada, whose numbers were considerably swollen by immigrations from other towns reduced by the

[i] The word "zaghal" زغل—which would seem to be the origin of the Spanish *zagal*, meaning "a sprightly youth"—is not Arabic, or at least it is not to be found in dictionaries under that form. It is, in all probability, a word belonging to some of the dialects spoken by the African tribes residing then in Granada.

[k] Those who wish for further information on the events that are here rapidly sketched, may consult the works of Pulgar, Bernaldez, Valera, Carvajal, and the other chroniclers of the age, as well as Washington Irving's "Conquest of Granada." Mr. Prescott's more recent "History of the Reign of Ferdinand and Isabella of Spain," a work which, with the common assent of the critics of this country, is one of the most brilliant historical productions of our times, will also furnish new and interesting details upon the last struggle between the cross and the crescent.

[l] The historians of his nation maintain that he never made any such promise; but it is probable, that, in order to obtain his liberty, he should sign any conditions imposed upon him, although he never intended to have them executed.

Christians, would not consent to it, but resolutely insisted on its defence. The war was resumed with increased vigour on both sides. In the month of April, 1491, Ferdinand, accompanied by his consort, Isabella, laid siege to Granada, with the firm determination not to raise his camp until its final surrender. In order to guard against the rigour of the approaching winter, he caused a town to be built in front of Granada; and in the short period of three months, Santa Fé reared its proud battlements against the Moorish capital. The space between Santa Fé and Granada became the scene of fearful struggles, and after a siege of nearly a year, the standard of the cross waved triumphant over the towers of the Alhambra. Thus ended the Moorish kingdom of Granada, which had withstood for a period of nearly three centuries the attacks of its Castilian foes.

"On the morning of the 2nd January, 1492," says the eloquent author[m] of 'Ferdinand and Isabella,' "the whole Christian camp exhibited a scene of the most animating bustle. The grand cardinal Mendoza was sent forward at the head of a large detachment, comprehending his household troops, and the veteran infantry, grown grey in the Moorish wars, to occupy the Alhambra preparatory to the entrance of the sovereigns. Ferdinand stationed himself at some distance in the rear, near an Arabian mosque, since consecrated as the hermitage of St. Sebastian. He was surrounded by his courtiers, with their stately retinues glittering in gorgeous panoply, and proudly displaying the armorial bearings of their ancient houses. The queen halted still farther in the rear, at the village of Armilla."

"As the column, under the grand cardinal, advanced up the hill of the Martyrs, he was met by the Moorish prince, Abú 'Abdillah, attended by fifty cavaliers, who, descending the hill, rode up to the position occupied by Ferdinand, on the banks of the Xenil. As the Moor approached the Spanish king, he would have thrown himself from his horse, and saluted his hand in token of homage; but Ferdinand hastily prevented him, embracing him with every mark of sympathy and regard. Abú 'Abdillah then delivered up the keys of the Alhambra to his conqueror, saying, 'They are thine, O King! since Allah so decrees it; use thy success with clemency and moderation.'"[n]

[m] Vol. ii., chap. xv.

[n] Such is the account which Mr. Prescott gives of this grand and affecting ceremony, on the authority of Salazar de Mendoza, Peter Martyr, and other historians of the time. There exists, however, considerable discrepancy in the

After spending a few days in Granada, Ferdinand returned to his Castilian dominions, having previously intrusted the custody of the Alhambra to Don Iñigo Lopez de Mendoza, Count of Tendilla, one of his most experienced captains. The fact is recorded in a Gothic inscription, formerly placed over a cistern, dug at the command of that governor, but now on a wall, at the entrance of the fortress, just within the "Gate of Justice."

The following is a translation :—

"The most high, most Catholic, and most powerful lords, Don Fernando, and Doña Isabel, our King and Queen, conquered by force of arms this kingdom and city of Granada, which, after their highnesses had besieged it in person for a considerable time, was surrendered to them by the Moorish king, Muley Hasen, together with its Alhambra, and other fortresses, on the second day of January, one thousand four hundred and ninety-two. On the same day their highnesses appointed, as governor and captain-general of the same, Don Iñigo Lopez de Mendoza, Count of Tendilla, their vassal, who, on their departure, was left in the aforesaid Alhambra, with 500 horse, and 1000 foot; and the Moors were ordered to remain in their houses and villages as they were before. This aforesaid Count, by the command of their highnesses, caused this cistern to be made."

By one of the articles of the capitulation, preceding the surrender of Granada, the Moorish population of that capital were to retain possession of their mosques, and to be allowed the free exercise of their religion, with all its peculiar rites and ceremonies: they were, in no instance, to be compelled to forsake the faith of their fathers, and to embrace the Christian religion; and they were, moreover, to be judged by their own laws; yet these conditions

statements of those writers, when compared with those of the Moorish authors themselves, who pretend that their king, Abú 'Abdillah, was compelled to dismount, and kiss the hand of Ferdinand, who addressed him in very harsh terms. In a work written in Spanish, but with the Arabic letters, by a Morisco of Granada, about the year 1498, which is preserved in the Escurial Library, a full and detailed account is given of the taking of that capital by Ferdinand, which, strange to say, is often at variance with the narrative of the Spanish chroniclers. Much useful and interesting information may likewise be derived from the account of a French adventurer, who was present at the siege, which was printed at Paris in the same year, under the following title :—"La très célèbre, digne de mémoire, et victorieuse prise de la ville de Grenade. Escript à Grenade le dixième jour de Janvier de mil cccxcii." Paris, 1492. 12mo.

were soon disregarded and infringed. The conversion of the Moriscos had been intrusted by Ferdinand to Fray Fernando de Talavera, a prelate of consummate talent and benevolent disposition, who, from the bishopric of Avila, had been raised to the archiepiscopal see of Granada. His virtues, his charity, his exemplary purity of life, and, above all, the wise and benevolent measures adopted by this good prelate in furtherance of the object committed to his care, acquired him great authority among the Moors, some of whom listened to his words, and were added to the Church; but the progress of proselytism was too slow for the Christian zeal of the Catholic sovereigns, and it was accordingly decided to send Cardinal Ximenez to Granada, to hasten the meritorious work of conversion. What the mild policy and conciliating measures of Talavera had failed to accomplish, the rigid and unbending temper of the fiery cardinal was not calculated to achieve; for, although we are told that no less than four thousand infidels presented themselves one day for baptism, and that, unable to administer the sacrament to each individually, the cardinal christened them *en masse*, by aspersion, their conversion could not be very sincere, when they rose soon after in the Alpuxarras, and massacred all the Christians on whom they could lay hands.

After several insurrections, the most formidable of which lasted for upwards of two years, and was only put down by the talent and abilities of Don John of Austria, in 1570, the Moriscos were again subjected to a compulsory baptism, and handed over to the iron arm of the Inquisition, by whom they were mercilessly consigned to the flames on the least proof of their relapse.

The few relics of that miserable and proscribed race which escaped the sword or the faggot, were ultimately expelled from the Peninsula during the reign of Philip III., and under the administration of the Duke of Lerma—a measure which, by depriving Spain of a numerous and industrious population, inflicted a death-blow on her agriculture and commerce.

PASQUAL DE GAYANGOS.

THE FLIGHT FROM GRANADA.

[THE following ballad describes the final departure of the weak and unfortunate Boabdil from Granada. In point of fact, the Moorish King came out and received Ferdinand and Isabella in great form and pomp, at the gates of his lost city, presenting them with the keys on a cushion, and in abject terms entreating their protection for his person.

The valley of Purchena, in Murcia, was assigned to him for his place of residence, and a handsome revenue provided for the maintenance of him and his family; but, after a little while, 'not having resolution' (as Mariana expresses it) 'to endure a private life in the country where he had so long reigned a King,' he went over to Barbary.

The entrance of Ferdinand and Isabella into Granada took place on Friday, the 6th of January, 1492.]

THERE was crying in Granada when the sun was going down;
Some calling on the Trinity—some calling on Mahoun.
Here passed away the Koran—there in the Cross was borne—
And here was heard the Christian bell—and there the Moorish horn;

Te Deum Laudamus! was up the Alcala sung:
Down from the Alhambra's minarets were all the crescents flung;
The arms thereon of Arragon they with Castile's display;
One King comes in in triumph—one weeping goes away.

Thus cried the weeper, while his hands his old white beard did tear,
'Farewell, farewell, Granada! thou city without peer!
Woe, woe, thou pride of Heathendom! seven hundred years and more
Have gone since first the Faithful thy royal sceptre bore!

'Thou wert the happy mother of an high renowned race;
Within thee dwelt a haughty line that now go from their place;
Within thee fearless knights did dwell, who fought with mickle glee—
The enemies of proud Castile—the bane of Christentie!

'The mother of fair dames wert thou, of truth and beauty rare,
Into whose arms did courteous knights for solace sweet repair;
For whose dear sakes the gallants of Afric made display
Of might in joust and battle on many a bloody day.

'Here, gallants held it little thing for ladies' sake to die,
Or for the Prophet's honour, and pride of Soldanry;
For here did valour flourish, and deeds of warlike might
Ennobled lordly palaces in which was our delight.

'The gardens of thy Vega, its fields and blooming bowers—
Woe, woe! I see their beauty gone and scattered all their flowers!
No reverence can he claim—the King that such a land hath lost—
On charger never can he ride, nor be heard among the host;
But in some dark and dismal place, where none his face may see,
There, weeping and lamenting, alone that King should be.'—

Thus spake Granada's King as he was riding to the sea,
About to cross Gibraltar's Strait away to Barbary:
Thus he in heaviness of soul unto his Queen did cry—
(He had stopped and ta'en her in his arms, for together they did fly):

'Unhappy King! whose craven soul can brook' (she 'gan reply)
'To leave behind Granada—who has not heart to die!—
Now for the love I bore thy youth, thee gladly could I slay—
For what is life to leave when such a crown is cast away?'*

* Lockhart's Spanish Ballads, 4th edition. Murray, London, 1853.

THE END.

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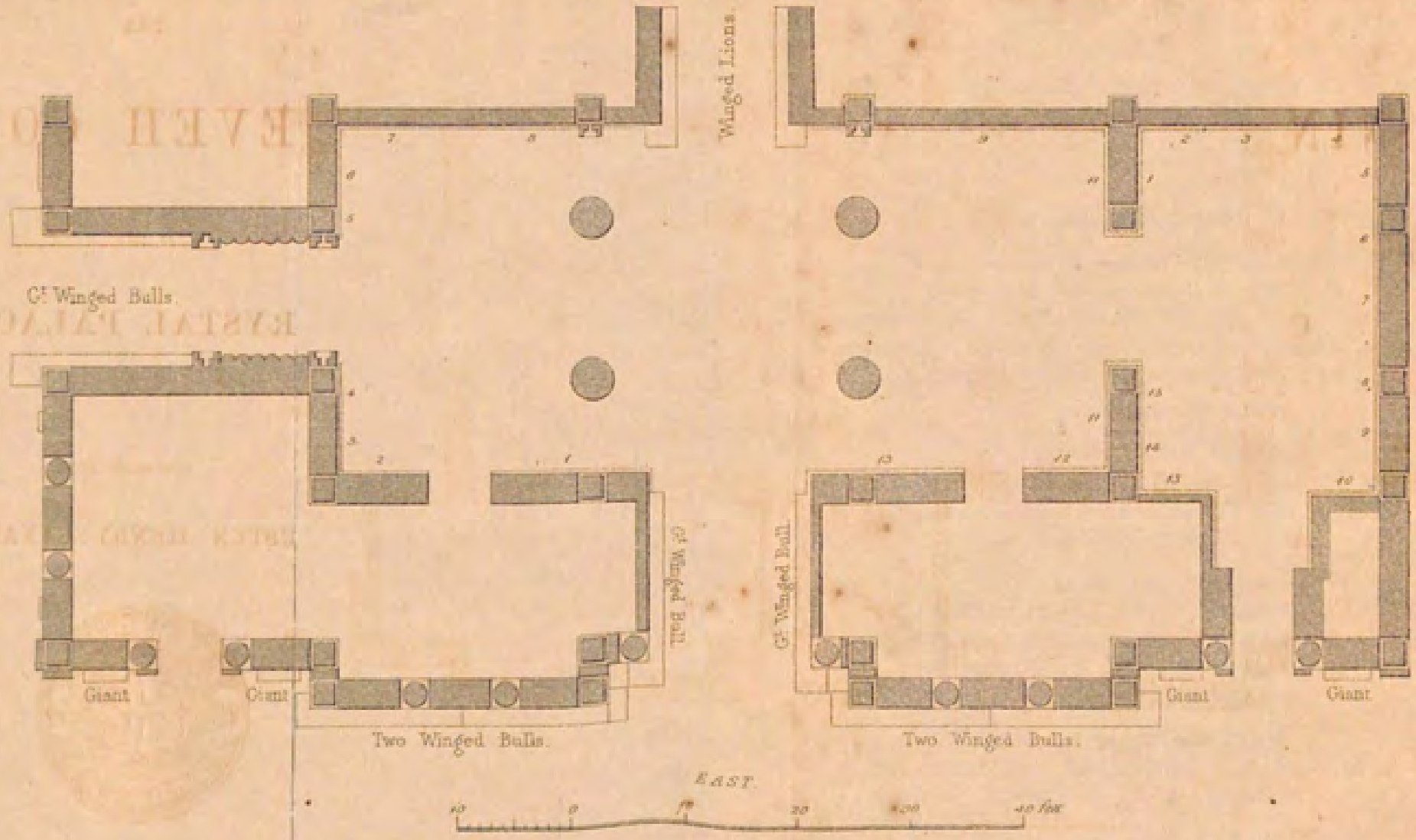

ASSYRIAN COURT.

THE

NINEVEH COURT

IN THE

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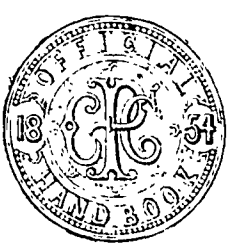

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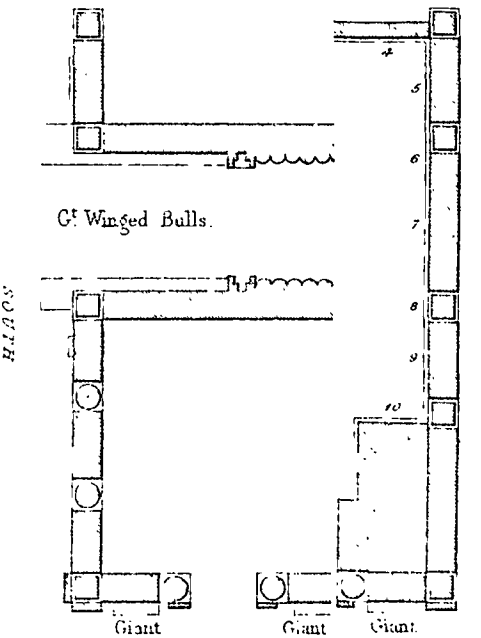
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THE

NINEVEH COURT

IN THE

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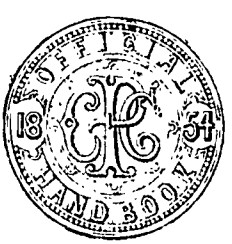

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*** *Some of the Illustrations in this volume have been kindly lent by* MR. JOHN MURRAY *and* MR. HERBERT INGRAM.

NOTICE.

THE Nineveh, or Assyrian Court in the Crystal Palace has been erected from the designs and under the immediate superintendence of Mr. Fergusson—a gentleman who has especially devoted himself to the study of Assyrian architecture, and has spared no pains to examine and compare every fragment of architectural ornament and detail, as well as every monument which might throw light upon the subject, discovered during the researches of M. Botta and the Author in Assyria, and to consult all the authorities on the question in this country and France. He has been seconded by Mr. Collman, of Curzon Street, who has applied himself most diligently and successfully to the investigation of the peculiar mode of colouring and ornamentation used by the ancient Assyrians, and has, to a remarkable degree, entered into the spirit of their style of artistic treatment. The Winged Bulls, at some of the entrances, and the Bull-capitals and columns from Persepolis, have been modelled by Mr. Harper from the originals and from careful drawings.

The thanks of the Crystal Palace Company are especially due to the French government, for its liberality in granting full permission to their agents to take casts from the Assyrian

sculptures preserved in the Louvre, and to examine the drawings and plans of discoveries recently made at Khorsabâd, sent to France by M. Place, French consul at Mósul.

The Company are equally indebted to the Trustees of the British Museum for the casts of numerous Assyrian bas-reliefs in the national collection.

Before describing the Nineveh Court, it has been thought advisable to give a slight sketch of the recent researches and discoveries among the ruins of Nineveh, to serve as an introduction to the examination of the various sculptures and monuments which it contains.

THE NINEVEH COURT.

INTRODUCTION.

Six hundred years before Christ Nineveh ceased to be a city, and Assyria an empire. Cyaxares, at the head of a vast army of Babylonians and Persians captured Nineveh after a short siege, destroyed its walls and palaces, and left it what it has remained to this day, a heap of ruins. The Assyrians, after the destruction of their capital, became subjects of the King of Babylon, and appear no more in history as an independent people.

As the great historians of Greece had not been born before the Assyrian empire had perished, no trustworthy account of it is to be found in profane history; but the Greeks preserved many traditions concerning its power and extent, and traced to it much of their civilisation and religion, as well as many of their arts. It is, however, in the Bible that we have the most distinct and authentic notices of the state of Assyria. The Jews and the Assyrians were kindred people. They spoke nearly the same language, they claimed the same descent, and, as recent discoveries have shown, there was a considerable resemblance in their political condition. The dominions, too, of the Kings of Assyria bordered on those of the Jewish monarchs, and there was constantly war between them. Indeed, there is good reason for believing that for several hundred years the Jews were actually tributaries to the Assyrians. It was, no doubt, chiefly on account of this intimate connection, that the Jews were so frequently in danger of being corrupted by the superstitions and idolatrous worship of their neighbours, a tendency which drew forth the most emphatic warnings and denunciations of the prophets. The Kings of Nineveh, and their successors in the Empire of the East—the Kings of Babylon—were also repeatedly declared to be the instruments

by which the Almighty would punish the transgressions of the Jews, who were ultimately to be led away captive by those monarchs, and to expiate their sins in miserable bondage. It was soon after the division of the twelve tribes into the two distinct monarchies of Judah and Israel, under Rehoboam and Jeroboam, nearly 1000 years B.C., that the wars between the Assyrians and Jews appear to have commenced, or, at least, it is then that those wars are first mentioned in the Bible; for the Jews, now weakened by their internal dissensions, offered an easy conquest to their ambitious and powerful neighbours.

The first Assyrian king, whose name is mentioned in Scripture, was Pul. He came against Samaria when Menahem reigned over Israel, and Azariah over Judah (about 770 B.C.), and having exacted a heavy tribute of 1000 talents of silver from the Israelites, returned to Assyria (2 Kings, xv. 19). Tiglath-Pileser, who appears to have been his successor, after having carried away captive the tribe of Naphthali in the reign of Pekah, became the ally of Ahaz against the Syrians, and received in return from the King of Samaria, "the silver and gold that were found in the House of the Lord and in the treasury in the King's House." (2 Kings, xvi. 8.) The next Assyrian royal names which occur in the Bible are Sargon and Shalmaneser (Isaiah xx. and 2 Kings, xviii.), believed by some to belong to the same king. Shalmaneser destroyed Samaria, and leading away captive the remainder of the ten tribes, placed them "in Halah and Habor, by the rivers of Gozan, and in the cities of the Medes." Thus ended the kingdom of Israel. Sennacherib, the successor of Sargon, made war upon Hezekiah, King of Judah, took Lachish and many of his principal cities, and exacted so large a tribute, that the Jewish monarch was compelled to cut off the gold from the doors and pillars of the temple. (2 Kings, xviii. 16.) At a subsequent period, however, the Assyrian army was destroyed by a pestilence, sent by God to punish the pride and arrogance of Sennacherib, who, on his return to Nineveh, was murdered by his two sons as he was worshipping in the House of Nisroch, his god. Esarhaddon, his son, who succeeded him, is the last Assyrian king mentioned in the Bible. Under one of his immediate successors Nineveh must have perished. Jerusalem was destroyed and the Jews carried into captivity by Nebuchadnezzar, after the Assyrian Empire had been absorbed into that of Babylon.

It is this close intercourse, during several centuries, between the Jews and the Assyrians, the signal part which the kings of Nineveh

were destined to perform in the fulfilment of prophecy, and the ultimate destruction of the kingdom of Israel by Shalmaneser or Sargon, which render the recent discoveries among the ruins on the banks of the Tigris of such vast interest and importance, especially when those discoveries, as we shall shortly show, most completely corroborate the events recorded in the Bible, and illustrate to a remarkable extent the connexion between those two nations both in manners and language.

The Bible describes what recent discoveries fully confirm, the extent and power of the Assyrian empire, the pride and magnificence of its kings, its vast armies, composed of footmen, horsemen, and chariots, and the skill, enterprise, and wealth of its inhabitants. Nineveh, we are told in the book of Jonah, was a great city of no less than three days' journey in extent—meaning probably in circuit—containing more than six-score thousand persons who could not discern their right hand from their left hand, a description which has been variously applied to young children and to ignorant persons, but which, however applicable, conveys a striking illustration of the vast population of this mighty capital. The traditions preserved by the Greeks are no less full and precise as to its riches and splendour; and the dimensions they assign to it, correspond with the three days' journey of the Bible, and with the space actually occupied by its ruins.

These dimensions, far exceeding those of any modern capital, would seem to be too vast for a city, were it not remembered that it included gardens and fields, and was made up of several distinct walled quarters, distant from one another and divided by cultivated lands. The peculiar customs which have at all times prevailed in the East, especially with regard to polygamy and the seclusion of women, render a much larger space necessary for a dwelling than in the West, and more than one family rarely inhabit the same house. Such is the case in the modern capitals of Isfahan and Damascus; although they occupy as much ground as London or Paris, they do not contain a tithe of the population. Ancient writers tell us that in the event of a siege, Nineveh and Babylon could supply from the arable land within their walls abundant supplies for their inhabitants. It is, however, doubtful whether the whole of this vast area was enclosed by one great wall; it would appear from existing remains that each quarter only was so fortified and protected.

So completely had this great city disappeared, that Xenophon, who marched over its site with the ten thousand Greeks, about 250

years after its destruction, does not even record its name, and merely alludes to a few isolated ruins. The very position of Nineveh had, in subsequent ages, become a matter of doubt, and might have remained so but for those discoveries which have recently brought to light some of its ruins.

This entire disappearance of Nineveh, whilst the other great capitals of the ancient world had left some visible traces of their principal monuments, by which their site could be determined, is chiefly to be attributed to the materials of which it was constructed. The Assyrians did not, like the Egyptians, Greeks, and Romans, build their palaces and temples either of granite, precious marbles, or durable stone, but even their public edifices, as well as their humblest habitations, were of bricks made of clay mixed with chopped straw, and merely dried in the sun. Without the chopped straw the clay would not have been bound together, or have had sufficient consistency for use; hence the meaning of the passage in the book of Exodus (chap. v. 7.) which describes the hardships of the Jews when the Egyptians refused to supply them with straw to make their bricks. Other materials, such as marble, alabaster, stone, and kiln-burnt bricks, generally painted or glazed, were used by the Assyrians in their principal edifices, but to a comparatively limited extent, and only by way of ornament. Hence, when the buildings were once deserted, the upper walls and stories soon fell in and buried the lower. The bricks of clay became earth again, and the ruins would assume the appearance of mere natural heaps and mounds rising in the plain, upon which the grass grew and corn might be sown. And such have been the ruins of Nineveh for more than two thousand years.

On the left, or eastern bank, of the river Tigris, about 250 miles to the north of Baghdad and opposite to the modern town of Mósul, rise a number of these mounds. Some are of great size, and upon them the Arabs have built villages and have cultivated the soil. Others stretch out in long parallel lines, marking the site of walls and fortifications. The present inhabitants of the country, although not the descendants of the ancient, still preserve a few traditions which point to these remains as the ruins of Nineveh. Upon one of the most considerable stands a building, which is supposed to cover the tomb of the Prophet Jonah, who is believed by orientals to have died where he prophesied. Another is called Nimroud, or Nimrod, and an adjoining elevation Asshur, or Athur. The late Mr. Rich, the British resident or political agent at Baghdad, a gentleman distinguished for his acquirements and his acquaintance

with the languages and antiquities of the East, was the first to call attention to these very remarkable remains. During a visit to Mósul, in the year 1820, he had an opportunity of carefully examining the mounds opposite that town. He found among the rubbish scattered around them, fragments of marble and bricks bearing traces of inscriptions in the peculiar character called the arrow-headed, or cuneiform. He learnt, too, from the Arabs, that large slabs of marble covered with sculptured figures of men and animals had occasionally been dug out of the ruins. Mr. Rich consequently inferred that these heaps of earth must cover the remains of vast edifices. Many years, however, elapsed before they were more completely examined, and the nature of their contents ascertained.

M. Botta, French Consul at Mósul, first undertook, in 1842, regular excavations in the ruins, commencing with a great mound called Kouyunjik, rising on the banks of the Tigris, opposite to the town. He worked for some time without success, until he was guided by a peasant to the village of Khorsabâd, built upon one of these artificial elevations about fourteen miles from the river. Sculptured stones were said to have been found there by the Arabs when digging the foundations of their houses. M. Botta immediately sunk wells into the mound and soon discovered several slabs, seven or eight feet high, of a kind of gray alabaster, or gypsum, carved with human figures in relief. They proved to be part of the panelling or casing of a wall built of sun-dried bricks. Others succeeded, and M. Botta ere long found that he was in a chamber forming part of an edifice which had been buried at some remote period. Carefully removing the earth, he at length came to a doorway leading into a second apartment; similar discoveries followed, and, in the space of a few months, a large number of halls and chambers were completely explored, belonging to a magnificent edifice whose walls were all panelled with sculptured slabs, and whose entrances and *façades* were ornamented with monstrous forms carved partly in full, and partly in high relief. These extraordinary figures, which appeared to guard the inner recesses of the palace, were of colossal size, and united the head of a man with the body of a bull and the wings of a bird. Similar monsters had been discovered among the ruins of the celebrated city of Persepolis, the ancient capital of Persia. They were singularly grand and imposing in form, and thus dug as it were out of the bowels of the earth, had a very striking and solemn appearance. The sculptures on the walls, cut in low relief,

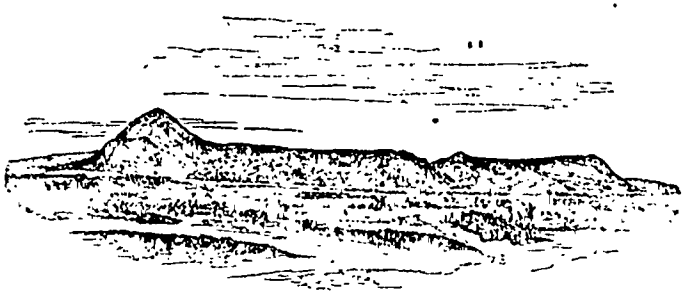
represented various scenes from the public and private life of the Assyrians—battles, sieges, banquets, processions, &c., and here and there colossal figures of priests and deities. There were no traces of the upper part and roof of the edifice; as they had been principally constructed of wood and other perishable materials, they had entirely disappeared. Only the lower part or basement, consisting of thick walls of sun-dried bricks, panelled with the slabs of alabaster, had resisted the ravages of time.

The art displayed in the sculptures, although rude and primitive, was distinguished by considerable truth of outline and elegance of detail. It has now taken its place amongst other styles of ancient art, and is easily recognised by its peculiar characteristics, especially in the treatment of the human form, marked by the strong development of the limbs and muscles, in the nature of its ornamentation frequently marked by considerable grace and beauty, and in the conventional mode of pourtraying natural objects, such as mountains, trees, rivers, &c. Traces of colour were found upon nearly all the bas-reliefs, thus showing that the Assyrians, like other ancient nations, painted their sculptures and the architectural ornaments of their buildings.

During his researches at Khorsabâd, M. Botta was in constant communication with the Author, who, as far back as the spring of 1840, had visited the ruins of Nineveh, and had formed the plan of opening the principal mounds. It was not, however, until 1845, that he was able to carry out, by the assistance of Lord Stratford de Redcliffe, then Sir Stratford Canning, his long-cherished design. In the autumn of that year he returned to Mósul. The jealousy which the Turkish authorities and the inhabitants of the country had shown of M. Botta's excavations,—carried on, as they believed, for the purpose of discovering buried treasures, or for some mysterious object connected with designs upon the territories of the Sultan, attributed to Europeans,—rendered it necessary to commence operations with great caution. The mound of Nimroud was consequently selected for examination as being the farthest removed from Mósul, as well as being the most important and interesting in this part of Assyria. At that time the country around the ruins had been left a desert, and was only occasionally visited by bands of Arab horsemen in search of plunder.

It was on the 8th of November that the Author left Mósul for Nimroud, floating down the river Tigris on a raft formed of inflated skins. He was accompanied by an English gentleman, Mr. Ross. In a few hours he reached the ruins. The

periodical rains not having yet commenced, the vast mound was still an arid, yellow heap, rising in the midst of a great plain equally devoid of verdure; no remains of building, not even a trace of masonry, were visible. The enormous platform, or terrace, seemed a natural elevation; and, had it not been for the fragments of brick and pottery, some inscribed with arrow-headed characters, scattered on its surface, there would have been no signs to lead to the conjecture that edifices had once stood on its summit. The mound was nearly a parallelogram, in length about 1800 feet, in breadth 900, and at the north-west angle rose a high cone, which has been called the "pyramid." The river Tigris once watered its western base, but had long deserted its ancient bed, now flowing at the distance of nearly a mile and a half from the ruins.



The great Mound of Nimroud.

The mode of carrying on the excavations at Nimroud, and their results having been fully described in a work published by the Author on his return to this country after his first expedition to Assyria,* it will be sufficient to give a very slight sketch of the nature of the discoveries made by him in the ruins. The first successful researches were undertaken in the south-west corner of the mound, where a wall, panelled as at Khorsabád with inscribed slabs, was almost immediately uncovered. The edifice to which it belonged had evidently been destroyed by fire, its ruins were buried in charred wood, and the alabaster was almost reduced to lime. Some days elapsed before more perfect remains were discovered. At length an entire slab, sculptured with a winged figure in low relief, was dug out of the north-west corner of the mound, and a few days after the colossal human head, which formed the

* See "Nineveh and its Remains," and the Abridgment by the Author.

first great discovery at Nimroud, was uncovered. The sudden appearance of this strange object caused great excitement amongst the Arabs and the inhabitants of Mósul, who believed it to be the head of one of their prophets, or of some evil spirit, and led to the temporary suspension of the excavations. Not long after, however,

Discovery of the Colossal Head.

they were renewed under the authority of an imperial firman, and have since been carried on without any other interruption; the Sultan having generously permitted the Author to explore all the ruins in this part of his dominions, and to remove any monuments that might be discovered to this country.

The human head proved to be part of one of those emblematic figures already described as having been found in the ruins of Khorsabâd, except that the body was that of a lion instead of a bull. There were some differences too in the details. The

horned cap, that peculiar head-dress always given to sacred figures on the Assyrian monuments, was round instead of square, and this distinction is now known to mark the earliest Nineveh remains. In the Nineveh Court in the Crystal Palace this turban-like head-dress will be observed in the lions forming the doorway on the west side of the central hall (the head of the one to the right being a cast from that first discovered at Nimroud), which differ in this respect from the winged bulls of the *façade* and principal entrance.

Human-headed Lion.

A second human-headed lion was soon after discovered, the two forming a portal into a grand hall, 154 feet in length, and 33 in breadth, in which were three other entrances similarly ornamented. The walls of this magnificent apartment had been entirely panelled with alabaster slabs, which, with one or two exceptions, were carved with elaborate bas-reliefs, representing battles, sieges, and hunting scenes, divided into two compartments, an upper and a lower, by a band of inscriptions. Unfortunately, one side of this hall had been almost entirely destroyed, and it was only from the fragments scattered amongst the rubbish that the nature of the sculptures, which once adorned it, could be ascertained. The opposite wall was still preserved almost entire, although many of the slabs had fallen from their places upon the pavement. Nearly the whole series of these sculptures has been placed in the British Museum, and casts from them surround the inner chamber of the Nineveh Court.

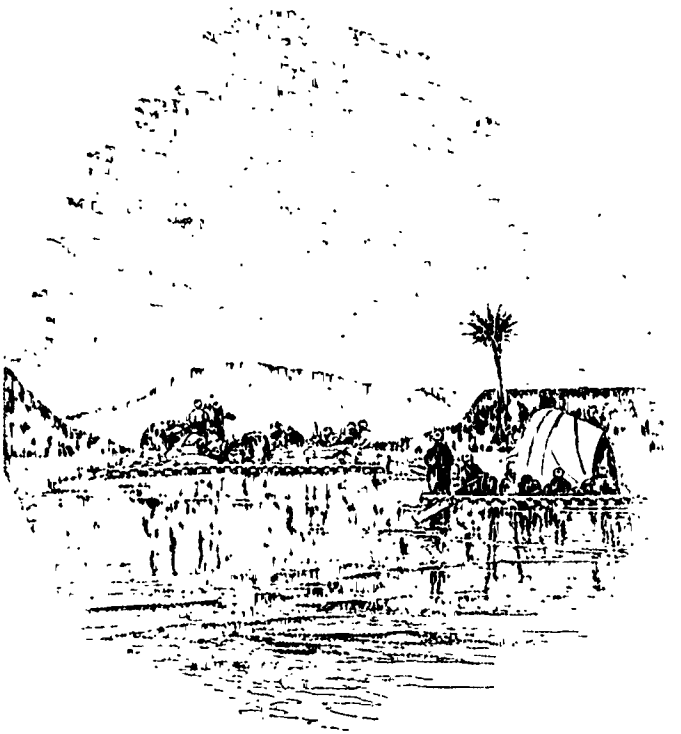
The entrances formed by the winged bulls and lions led into further chambers, from which doorways opened into other parts of the building; one apartment having been discovered, the excavators had only to follow the walls to penetrate into others. After some months' labour five and twenty halls and chambers were explored, all panelled with slabs of alabaster—some sculptured with figures, others merely inscribed with a short record in the arrow-headed character, containing the name, titles, and principal events of the

reign of the royal founder, repeated on almost every stone used in the edifice, and now known as "the standard inscription of Nimroud."

The workmen employed by the Author were chiefly Arabs, and Nestorian Chaldæans. Soon after the excavations had been commenced, the tribes which usually inhabit the plain around the ruins returned to their pastures. By entering into friendly relations with the chiefs, and humouring the peculiar prejudices and customs of their followers, an effective body of Arabs was soon collected together. They usually brought their black tents, with their wives and children to the mound itself, and there encamped whilst the excavations were in progress. They were chiefly employed in removing the earth from the ruins in baskets, no other mode of proceeding being known in the country. The more arduous labour of digging away the rubbish, which on account of its hardness and consistency, could only be effected with iron picks, was assigned to the Nestorian Chaldæans of the mountains, a hardy and industrious race of Christians, with whom the Author had opened communications, and who came down from their villages to earn a scanty subsistence after they had been plundered of all their property by the Kurds.

The sculptured and inscribed walls, forming the lower part of the ancient edifices, were buried beneath a vast heap of rubbish, the remains of the upper stories and roofs, and of fine soil which, had been for ages accumulating above the ruins. In some places this mass of earth rose fifteen or twenty feet above the slabs. The surface of the platform or mound was nearly flat. Upon it the Arabs, and probably those who inhabited the country before them, had sown corn for centuries, little thinking that their rude ploughs were passing over the sculptured halls of palaces, once the marvel of the Eastern world. Even tombs which must have held their dead before the birth of Christ, and some which contained vases and ornaments of Greek and Roman origin, were found above the Assyrian edifices. Had the ruins been completely explored, an immense quantity of earth must have been removed. In order, therefore, to save labour and much needless expense, the sides only of the chambers, ornamented with the panelling of sculptured or inscribed slabs, were uncovered, the centre being left unexamined and filled with rubbish. Thus the excavations had the appearance of a number of narrow galleries, open to the sky above, formed on one side by bas-reliefs and inscribed slabs, and on the other by a wall of earth mingled with bricks, decayed wood, and pottery. When the palace had been thus partially explored, a selection

was made of the most interesting and best preserved sculptures to be sent to England for the British Museum, and the smaller lion and bull now in the national collection, with the slabs of which casts have been placed in the Nineveh Court, were taken from the ruins. From the size and weight of these objects, and the entire absence of any mechanical contrivances in the country, considerable difficulty was experienced in moving them. A rude cart was at length constructed, and, with the assistance of a large number of Arabs, the two principal sculptures, the bull and lion, were lowered from their erect position at the entrances which they



Rafts upon the Tigris.

guarded, and were dragged to the water's edge. They were then placed upon rafts made of inflated skins bound together, and

floored with beams and planks of wood. Upon these primitive vessels they floated down the river Tigris to Busrah (Balsora), where they were shipped for England.*

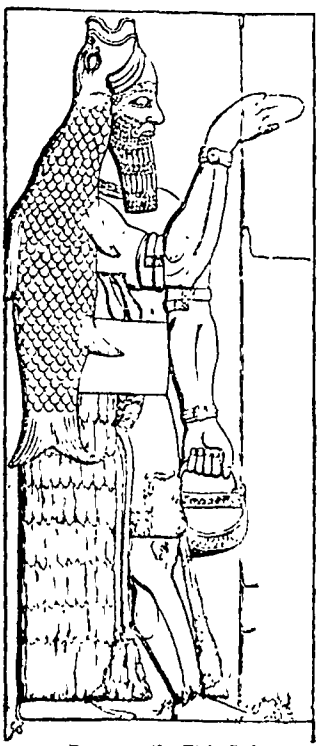
On the Author's return to Assyria in 1849, further excavations were undertaken in the north-west corner of the Nimroud mound. Many new chambers were discovered belonging to the palace already partly explored, but their walls were not panelled with sculptured slabs, being simply plastered and painted with various ornamental designs and groups of figures. In one of these apartments, which appears to have been the royal treasury or store-house, was found an interesting collection of bronzes and other objects, consisting of plates, bowls and cups, elaborately embossed and engraved with a variety of elegant patterns, and with figures of men and animals; of many large copper cauldrons; of arms, such as arrows, swords, spear-heads and shields; of the remains of a throne made of ivory and precious wood, encased with plates of copper embossed with various figures and designs, corresponding exactly with the representation of the royal seat in the bas-reliefs, and upon which Shalmaneser or Sennacherib himself may have sat; of several elephant's tusks of considerable size; of parts of altars and tripods in bronze; of glass bowls, and of a variety of ornaments in ivory, mother of pearl, glass, enamel and copper. These, with one beautiful glass vase, and two of alabaster, bearing the name and title of Sargon, the Assyrian king mentioned by the Prophet Isaiah; the remains of helmets and armour; tablets of ivory and figures in the same material, most delicately and elaborately carved, and enamelled bricks of many colours and designs, were amongst the most remarkable objects discovered in the north-west palace during the excavations. They are now mostly in the British Museum.

In addition to this palace it was found that two small temples occupied the northern extremity of the platform of Nimroud, built by the same king, and forming, as it were, part of the same edifice. The most remarkable was one adjoining the base of the conical mound or pyramid—apparently dedicated to the Assyrian Hercules. Its principal gateway was guarded by a pair of gigantic human-headed Lions. An adjoining entrance was formed by sculptured slabs, some of which are now in the British Museum, representing the Deity—to whom probably the temple was dedicated

* The process of lowering and raising these colossal figures has been fully described in the work published by the Author.

THE ASSYRIAN HERCULES DRIVING OUT THE EVIL SPIRIT.

—driving out with a thunderbolt the Evil Spirit, pourtrayed with a monstrous head and extended jaws, the body of a lion, the talons of an eagle, and the wings and tail of a bird. Adjoining these sculptures was the figure of a man, with the head and body of a fish forming a kind of head-dress and upper garment. This singular image is believed to represent the god Dagon of the Philistines, frequently mentioned in the Bible, and before whose altar the people of Gaza were "gathered together for to offer a great sacrifice and to rejoice," when Samson "bowed himself with all his might" against the pillars and buried the lords and the people beneath the ruins of the temple (Judges xvi. 23). It was this idol, too, which fell upon its face to the ground before the ark of the Lord at Ashdod, when the head and both palms of the hands were cut off, and only *the fishy part* (according to the reading in the margin) was left (1 Sam. v. 4). At this same entrance was also discovered a fine block of yellowish limestone with the figure of the royal founder of the north-west palace in high relief, and inscribed on the four sides with arrow-headed writing; before it stood a tripod or altar, showing that the king had been deified. Both are now in the British Museum.



Dagon, or the Fish God.

In this temple were found several enormous slabs of alabaster, covered on both sides with cuneiform writing, each forming the entire pavement of one room. The largest was no less than 21 feet by 16½ feet, and upon it were inscribed in 325 lines, the annals of a king who lived nearly a thousand years before Christ. These records, which contain the most curious historical and

geographical details, and throw a new light upon the political condition and manners of the ancient Assyrians, have been translated by Dr. Hincks, and will, it is hoped, be shortly published.*

The second temple, opposite to that just described, and standing on the northern edge of the mound, was chiefly remarkable for an entrance formed by a pair of colossal lions, sculptured with singular spirit and boldness. One of them is now in the British Museum.

Excavations in the high conical mound led to the discovery that it was the remains of an enormous square tower, which must

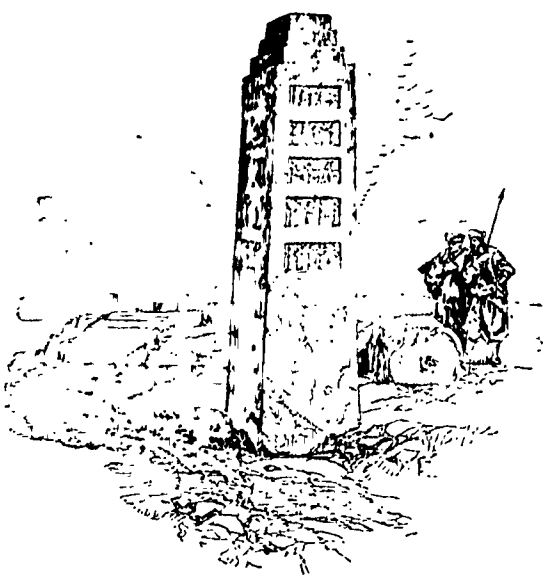
Pyramidal Mound, Nimroud.

have been at least 200 feet high, and probably much more. It was built of sun-dried bricks, faced to the height of twenty feet with

* For a notice of the contents of these inscriptions see "Nineveh and Babylon," p. 352.

solid masonry of stone, and above with burnt bricks. In the interior was found a narrow vaulted gallery, 100 feet long, 12 high, and 6 broad. It was empty, having probably been broken into and plundered at some remote period. It appears to have been a place of royal sepulture, and there are grounds for believing that the building covered by this mound is the tomb of Sardanapalus, so frequently alluded to by ancient writers, as existing in their day at Nineveh.

Whilst these discoveries were being made in the north-west palace, excavations were at the same time carried on in other parts of the great mound of Nimroud. In its centre were found the remains of a second edifice, which has been called the "centre palace," and which appears to have been founded by one king, and completed or added to by a second. It had suffered far more than the north-west palace; few of the walls were still standing,



The Obelisk in Black Marble.

and the greater part of the bas-reliefs were heaped together as if ready to be moved to some other building. Remains of human-headed bulls and lions still stood at the entrances, and

upon them were inscriptions of the highest interest; but the most remarkable discovery in these ruins was that of the black obelisk now in the British Museum. This very important monument is sculptured with twenty bas-reliefs representing the king of Assyria receiving the tribute of several conquered nations, consisting of various wild animals, vases of precious metal, rare woods, and other costly objects, and is inscribed with 210 lines of arrow-headed writing, being the royal annals for thirty-one years. Amongst the names of the monarchs who acknowledged the supremacy of the king of Assyria, are those of Jehu, king of Samaria, and Hazael, whom Elijah anointed king of Syria, which gives to this monument the utmost value, and enables us to fix its date at about 885 B.C. The whole inscription was first translated and published by Col. Rawlinson—the name of Jehu was discovered by Dr. Hincks. This king is called "the son of Omri," of whom, however, the Bible tells us he was only the successor—"son of" being frequently used in this sense in eastern phraseology.* Samaria is, also, called "the house of Omri," by whom we know the city to have been founded; another common mode of eastern designation.

The next important discovery at Nimroud was that of the south-west palace, which had been ornamented with sculptures evidently taken from several other buildings; some from the north-west palace, and others from the centre. The human-headed bulls and lions however, which stood at the entrances, bore the name of Esarhaddon, the son of Sennacherib, who appears to have founded the edifice. Several inscriptions of great interest and value have been found amongst these ruins, but unfortunately few of them are entire; the inscribed and sculptured slabs having been sawn or mutilated to fit them into the walls. They contain the records of Pul and Tiglath-Pileser, the Assyrian kings mentioned in the Bible, and in one of them Dr. Hincks first detected, amongst the names of other tributary monarchs, that of Menahem, king of Israel.

A fourth palace was discovered in the south-east corner of the mound, but no sculptured or inscribed slabs appear to have adorned its walls, which were simply panelled to the height of about four feet with common stone, and plastered and painted above. The king who founded this building, and whose name is inscribed upon bricks from its ruins, was the grandson of Esarhaddon, and appears to have been nearly the last, or perhaps the last king of Assyria. But an obelisk or detached monument, with a bas-relief of

* Thus in the Bible Jehu is called both "the son of Nimshi," and "the son of Jehoshaphat the son of Nimshi."

an earlier Assyrian king, and a very long inscription containing his annals, has recently been found by Mr. Rassam in this edifice.

During the latter part of the Author's first residence at Nineveh, the remains of a palace had been discovered in the great mound of Kouyunjik, opposite Mósul. The ruins were buried beneath an immense accumulation of earth and rubbish, and were only reached by trenches, in some instances, more than thirty feet deep. Whilst the principal edifices at Nimroud, except the south-west palace, were uninjured by fire; that at Kouyunjik had been evidently exposed, like Khorsabâd, to a terrible conflagration. The alabaster slabs were reduced to lime, and in many places had entirely disappeared. The chambers were filled with charcoal, and other undoubted evidence of the great fire which must have destroyed the building. It was not, however, until the Author's return to Assyria in 1849, that these ruins were fully explored. They were found to be those of a magnificent palace built by Sennacherib, the son of Sargon, the king who made war against Hezekiah. Each apartment was panelled with sculptured slabs, representing a distinct subject, so that each chamber was a separate historical record. In one were pourtrayed the wars of the king in a mountainous region, in another a campaign in a plain wooded with palm trees, in a third an expedition against a people inhabiting vast marshes, and in a fourth the siege of cities standing on a great river.

But amongst the most remarkable of the bas-reliefs were two series representing the various processes employed by the Assyrians in moving the colossal figures forming the entrances to their palaces, and in raising the great mounds upon which the royal edifices were built. We have first the stone in the rough brought down the river Tigris on a boat towed by several hundred men—next, the slab having been landed and carved into a human-headed bull, is moved on a kind of sledge to the foot of the mound; and lastly, the colossus is dragged by gangs of workmen to the summit of the platform prepared to receive it. We shall again allude to these series of sculptures when we describe the architecture of the Assyrian palaces. The entrances at Kouyunjik, as in the edifices previously described, were formed by human-headed bulls and lions, and by colossal winged figures of Assyrian gods. Amongst the latter the eagle-headed deity, Dagon or the fish god, a lion-headed man, and various other monstrous forms continually occurred.

The bas-reliefs in Sennacherib's palace differed somewhat from

those hitherto discovered. They were from eight to nine feet high, and were mostly covered from top to bottom with very small figures, and minute, though rude, representations of the natural features of the country in which the events recorded took place. No descriptive inscriptions, except occasionally a few words with the name of the city or king pourtrayed, accompanied these sculptures. The annals of the royal founder were, however, engraved at great length upon the numerous colossal man-bulls which formed the entrances and façades of the building. Several chambers appear to have contained the public archives or records, and amongst the earth and rubbish with which they were filled was discovered an immense number of tablets of baked clay of various sizes, covered with inscriptions in the most minute arrow-headed characters. With them was also found a large collection of pieces of clay impressed with seals once appended to documents—probably rolls of leather or of papyrus—the marks of the string being still visible. Amongst these lumps of clay were two of great importance. Upon each was the impression of two seals; one that of a king of Assyria, the other that of a king of Egypt. The name of the Egyptian monarch in hieroglyphics is recognised by Egyptian scholars as that of Sabaco II., the Æthiopian, of the twenty-fifth dynasty, believed to be identical with So, who received ambassadors from Hoshea, king of Israel (2 Kings xvii. 4), and was the immediate predecessor of Tirhakah, who came against Sennacherib. These seals were probably appended to a treaty between the kings of Assyria and Egypt, and the fact of the Egyptian seal being that of a monarch who reigned at the very time at which the palace of Kouyunjik, long before this discovery, was conjectured to have been built, is a most remarkable corroborative proof of the correctness of the interpretation of the cuneiform inscriptions.

The palace of Sennacherib at Kouyunjik is the most vast and magnificent building hitherto discovered on the site of Nineveh. Although only partly explored during the Author's residence in Assyria, some idea may be formed of its great extent and of the richness and variety of its decorations, when it is mentioned, that "no less than seventy-one halls, chambers, and passages were explored, whose walls, almost without an exception, were panelled with slabs of sculptured alabaster, recording the wars, the triumphs, and other great deeds of the Assyrian king; that by a rough calculation about 9880 feet, or nearly two miles of bas-reliefs, with twenty-seven portals formed by colossal winged bulls and lion-sphinxes, were uncovered," and that the area of the ruins excavated was 720

feet by 600.* The accumulation of rubbish above the sculptures was so considerable, and at the same time of such extraordinary hardness and consistency, that it was found necessary to tunnel along the walls instead of digging trenches down to the ruins as at Nimroud. The excavations consisted, therefore, of a perfect labyrinth of subterranean passages, lighted by wells sunk from the surface of the mound. It would be difficult to convey any idea of the peculiarly solemn appearance of these underground galleries. The colossal human-headed monsters scarcely emerging from the dim light; the long lines of bas-reliefs recording the ancient glories of Assyria; the Arabs wandering to and fro through the gloomy passages, formed a picture which the imagination could scarcely realise, and which once seen could never be forgot.

In addition to the great palace, one of the city gates was also explored, and was found to consist of two human-headed bulls and two colossal winged figures, between which the armies of Sennacherib went out to war, and returned with their captives and spoil. From recent discoveries at Khorsabâd, it is probable that this gateway was arched. The Author was also able to examine the mound upon which stands the pretended tomb of the Prophet Jonah, and which had previously been inaccessible to Europeans. He established the existence of the remains of a palace beneath the tomb and village, and upon some inscribed slabs panelling a chamber he found the name of Esarhaddon. At a subsequent period, a pair of colossi, similar to those forming the entrances to the Assyrian palaces previously explored, was discovered by a Turcoman when digging the foundations of his house. The Turkish authorities then commenced excavations, which were not continued, it is believed, for any length of time, and did not produce any very important results.

Since the Author's return to England the excavations at Kouyunjik and Nimroud have been carried on for the Trustees of the British Museum, under the superintendence of Mr. Hormuzd Rassam, to whose activity and intelligence many of the most important results of the expeditions to Assyria are to be attributed, and who was the companion and indefatigable assistant of the Author during the whole time of his residence at Nineveh. From the accounts at various times received in this country, it appears that this gentleman has made many very interesting and remarkable discoveries. At Nimroud the remains of an obelisk, similar to that now in the British Museum,

* "Nineveh and Babylon," p. 589.

and numerous inscriptions, have been found among the ruins of the centre palace; at Kouyunjik two or three obelisks, an entire statue, and a large number of inscribed tablets have been added to the collection of detached objects. But the most important discovery in that great mound consists of many new halls and chambers panelled with bas-reliefs, in far better preservation than anything yet found. Whether these apartments belong to a second palace, or whether they form part of that founded by Sennacherib, does not yet appear to be determined. They were built during the reign of the grandson of that monarch, who, we know, added to the great edifice raised by his grandfather; six slabs, now in the British Museum, of the same period having been brought from that building.

The newly discovered bas-reliefs are described as remarkable for the spirit of the design, and the exceeding minuteness of the details. They probably resemble, in this respect, the bas-reliefs above alluded to of the same king now in the national collection, and are of the same style of art. Although at this period the Assyrian sculptor sought to pourtray with greater exactness and in fuller detail than had before been attempted, the scenes which he endeavoured to represent, yet in a true feeling for art the monuments of this epoch undoubtedly show a very marked decline. The bas-reliefs from Khorsabâd and Kouyunjik bear the same relation to the sculptures of the north-west palace of Nimroud, as the later monuments of Egypt do to the earlier. It is at Nimroud alone we find that grandeur and severity of style displayed in the colossal lion now in the British Museum, and that variety and elegance in the details so remarkable in the sculptures of which casts are placed in the central hall of the Nineveh Court, which were evidently the origin of some of the ornaments of classic Greece. Any one acquainted with the various characteristics of Assyrian art will, at once, detect the period of a bas-relief by its style, and although the artists employed by Sennacherib and his successors aimed at greater effect and exactness they never reached the simple grandeur of the earlier monuments.

Amongst the most interesting bas-reliefs discovered by Mr. Rassam in the new chambers at Kouyunjik is one series representing the king hunting lions in a royal park, or paradise; another a campaign against the Arabs, who are mounted on dromedaries; and a third, a palace with all its architectural details, and a bridge with pointed arches. The most important of these sculptures have been secured for the British Museum, and will, it is hoped, be shortly placed in the national collection.

Careful transcripts and casts in paper of the inscriptions discovered at Nimroud and Kouyunjik, with a large collection of inscribed terra-cotta cylinders and tablets were brought to this country. The examination to which they have been subjected has produced results which could have been scarcely expected, and the importance and interest of which it would be impossible to exaggerate. As far back as 1849, Dr. Hincks had read the name of Sennacherib as that of the king who founded the great palace at Kouyunjik, and had consequently identified the names of his father and his son with Sargon and Esarhaddon. Col. Rawlinson, in August, 1851, announced that he had further discovered in an inscription from those ruins, the name of Hezekiah, King of Judah, and a distinct record of the expedition of Sennacherib against Jerusalem, mentioned in the Books of Kings and Chronicles. Through the assistance of Dr. Hincks and of Col. Rawlinson's translations, the Author was shortly after able to publish the substance of this most important inscription, part of which we will here transcribe. These royal records or chronicles, like most of those hitherto discovered in Assyria, are divided into annals, the events of each year being classed together. In the first year of his reign, the inscription declares, Sennacherib turned his arms against the nations who inhabited the country to the south of Assyria, and whose king was Merodach Baladan, a name familiar to us as that of the Babylonish monarch to whose ambassadors Hezekiah in his pride showed "the house of his precious things, the silver and the gold, and the spices and the precious ointment, and all the house of his armour, and all that was found in his treasures" (Isaiah xxxix.). Having subdued this king, Sennacherib made war upon several tribes who appear to have dwelt in the mountains to the north of Nineveh, the modern Armenia and Kurdistan. It was not until the third year of his reign that he crossed the Euphrates, and entered Syria, whose inhabitants are called by their well-known Biblical name of Hittites. And now comes the really important portion of his annals. He soon discomfited the King of Tyre and Sidon, who is called Luliya, and who is mentioned by Josephus as Elulæus, undoubtedly a Greek form of the same name. Other kings of the sea-coast, except the King of Ascalon submitted at once to the Assyrians. This king was, however, at length defeated, and sent prisoner to Nineveh. A passage of great importance which next occurs is unfortunately so much injured that it has not yet been satisfactorily restored. It appears to state that the chief priests and people of Ekron had dethroned their king Padiya, who was

dependent upon Assyria, and had delivered him up to Hezekiah, King of Judah. The king of Egypt sent an army, the main part of which is said to have belonged to the king of Æthiopia (as stated in the Bible), to Judæa, probably to help his Jewish allies. Sennacherib joined battle with the Egyptians, and totally defeated them near a city the name of which has not yet been decyphered, capturing the charioteers of the king of Æthiopia, and placing them in confinement. This battle between the armies of the Assyrians and Egyptians appears to be hinted at in Isaiah (xxxvii.) and 2 Kings (xix. 9). Padiya having been brought back from Jerusalem, was replaced by Sennacherib on his throne. "Hezekiah, King of Judah," says the Assyrian king, the very words of whose record we now quote, "who had not submitted to my authority, forty-six of his principal cities and fortresses, and villages depending upon them of which I took no account, I captured and carried away their spoil. I shut up himself within Jerusalem, his capital city. The fortified towns and the rest of his towns which I spoiled, I severed from his country, and gave to the kings of Ascalon, Ekron, and Gaza, so as to make his country weak. In addition to the former tribute imposed upon these countries, I added a tribute, the nature of which I fixed." The next passage is somewhat defaced, but the substance of it appears to be, that Sennacherib took from Hezekiah the treasure he had collected in Jerusalem, 30 talents of gold and 800 talents of silver, the treasures of his palace, besides his sons and his daughters and his male and female servants, or slaves, and brought them all to Nineveh. The city itself, however, he does not pretend to have taken.*

In the eighteenth chapter of the Second Book of Kings we have an account of this campaign of Sennacherib, agreeing with singular precision with the Assyrian records—"Now, in the fourteenth year of King Hezekiah, did Sennacherib, King of Assyria, come up against all the fenced cities of Judah and *took them*. And Hezekiah, King of Judah, sent to the King of Assyria to Lachish, saying, I have offended; return from me: that which thou puttest upon me will I bear. And the King of Assyria appointed unto Hezekiah, King of Judah, three hundred talents of silver, and *thirty talents of gold*, and Hezekiah gave him all the silver that was found in the house of the Lord and in the treasures of the King's house."

* See "Nineveh and Babylon," p. 143.

It will be perceived that the amount of tribute in gold paid by Hezekiah, thirty talents, agrees in both records. It is possible that the difference in the silver may be accounted for by supposing that Hezekiah added the silver ornaments of the temple and royal treasury to the number of talents assigned to him, and that in the Assyrian records we have a statement of the gross amount.

It would appear from the Biblical account of the wars between Sennacherib and Hezekiah, that the Assyrian king undertook two distinct expeditions against the Jews; in the first he was successful, in the second his army was destroyed by the plague. Sennacherib

Sennacherib on his Throne before Lachish.

reigned, according to his annals, many years after these events, and we are not told by the Bible that he was slain *immediately*

after his return to Nineveh. The expression is general, and merely affirms that he was afterwards murdered by his sons. It cannot be expected that Sennacherib should have related his own defeat in his public records.

Each warlike expedition undertaken by Sennacherib was probably commemorated by bas-reliefs on the walls of his palace, each chamber, as we have already observed, being devoted to one event. We have little difficulty in recognising the representations of his campaigns against the people of Chaldæa and Babylonia, inhabiting a country watered by the Tigris and Euphrates, abounding in vast marshes formed by the overflowing of those great rivers, and wooded with palm trees. The mountainous regions, with their castles and hill forts, and their forests, are no less distinctly pourtrayed. In some instances, a few lines of cuneiform inscription accompany these representations, and contain the names of the captured cities and of their chiefs. It might be expected, therefore, that a sculptured record should be found of the war with the Jews; and in a bas-relief representing the siege of a great city, built amongst wooded hills and surrounded by fig-trees, pomegranates, and vines, we find the king himself seated upon his throne, receiving the captives and spoil taken in battle: above his head is an inscription in four lines, which reads, "Sennacherib, the mighty king, king of the country of Assyria, sitting on the throne of judgment, before the city of Lachish. I give permission for its slaughter."

Here, then, we have an actual representation of an event recorded in the Bible, for it was during the siege of Lachish, which afterwards surrendered, that Sennacherib "sent Tartan, and Rabsaris, and Rab-shakeh with a great host against Jerusalem," (2 Kings xviii. 17). The captives brought before the king, and the warriors defending the walls of the besieged city, as pourtrayed in the sculptures, are consequently the Jews themselves. The wooded hills, vineyards, and orchards represent the hilly country of Judah, in one of the vallies of which Lachish appears to have been situated. This most interesting series of bas-reliefs, although much injured by fire, will shortly arrive in this country and will be placed among the other Assyrian remains in the British Museum.

It has frequently been remarked, that there is a complete absence of either cotemporary evidence or of subsequent records to corroborate the historical parts of the Bible, and that it is scarcely possible that such great wars and campaigns, as are

described in the Books of Kings and Chronicles could have occurred without some notice having been taken of them by ancient writers. Such an objection, of whatever value it might have been, is now completely removed by the discoveries we have described; the testimony of those who actually took a part in the events described in Holy Writ, who had no interest whatever in distorting them, and who recorded them almost within a few days of the time when they occurred, can now be produced to confirm the truth and accuracy of the Biblical relation. The simple and unexaggerated tone in which the Assyrian records are written, so different from that generally adopted by Eastern nations, and the great minuteness of the details, to the very number of the captives, cattle, and various objects of spoil taken during the several campaigns, give a singular truthfulness to the narrative.

But these are not the only discoveries illustrative of sacred and profane history, and of the manners and condition of the ancient Assyrians which have been made since the inscriptions have been examined in England. The names of more than thirty Assyrian and Babylonian kings have been recovered; the earliest probably reigned nearly 2200 years before Christ, and the last at the time of the fall of Nineveh. Of some of these kings we have the fullest annals. Amongst the earliest and most complete hitherto discovered are those of Tiglath-Pileser I., who must have lived between eleven and twelve hundred years before Christ. Cylinders of terra-cotta, one inscribed with no less than eight hundred lines of cuneiform writing containing the records of this monarch, have been dug up at Kalah Sherghat, a great Assyrian ruin on the Tigris, some miles to the south of Nimroud. Amongst other events which occurred during his reign, they commemorate the restoration of a temple which had been pulled down some sixty years before, and six hundred and forty-one years after its original foundation, thus carrying back the Assyrian monarchy to nearly 1850 years before Christ, and proving that, even at that remote date, the Assyrians possessed an accurate system of chronology. The records of the founder of the north-west palace, perhaps the most powerful and warlike of the Assyrian monarchs, have been recently translated by Dr. Hincks, and are next in importance for their antiquity as well as the most remarkable for their completeness. They contain very curious geographical details of the countries conquered by this monarch, including the names of tribes, cities, mountains and rivers, with the amount of captives and plunder carried away from each people; giving us an accurate

picture of the political condition, and of the mode of warfare of the Assyrians a thousand years before Christ, and affording a number of highly interesting illustrations of the customs of the Jews. The records of his son are scarcely less full and interesting. They contain, as has been already observed, the names of Jehu, King of Israel, and Hazael, King of Syria. The annals of a king who was second or third in succession to the builder of the centre palace at Nimroud have been recently discovered, and a translation of a portion of them has been sent to this country by Col. Rawlinson. The next monarch of whom we have any detailed records is one whose name according to Colonel Rawlinson reads Phal-lukha, supposed to be the Pul of Scripture and the Belochus of profane history. Col. Rawlinson has recently stated that on a statue of the god Nebo, discovered in the ruins of the south-east palace at Nimroud, he has found an inscription containing the name of the wife and queen of this monarch, who was no other than the celebrated Semiramis of the Greeks, the supposed conqueror of Asia, and the greatest heroine of ancient history. Of Tiglath-Pileser II., his successor, the Assyrian king mentioned in the Bible, and who, Col. Rawlinson conjectures, was the founder of a new dynasty, we have also important chronicles; in them we find mention of Menahem, King of Israel. The ruins of Khorsabâd furnish us with the most complete annals of Sargon, the inscriptions having been published by the French government. We have already fully noticed the annals of Sennacherib from Kouyunjik. In addition to inscriptions on the walls of the palace, we have several historical cylinders and terra-cotta tablets of the time of this king. Dr. Hincks has prepared a translation of all these important records, which will, it is hoped, be soon published. The same learned scholar has recently announced that on the fragment of a cylinder containing the annals of Esarhaddon, he has detected the names of Manasseh, King of Judah, and of the cities of Edom, Gaza, Ascalon, Ekron, Gubal, and Ashdod.

In the inscriptions belonging to the son of Esarhaddon, we find, amongst other important events of his reign, an account of a campaign against the people of Susiana, or Elam, and a representation of the celebrated capital of that country, the Shushan of the prophet Daniel, is supposed to exist in one of the bas-reliefs now in the British Museum.

It would exceed our limits to describe the many other important discoveries in chronology, philology, and ancient geography which the inscriptions hitherto brought from Nineveh have furnished,

or to point out the various ways in which the Assyrian monuments illustrate and corroborate the Biblical records. TheAuthor has already published a list of fifty-six names of kings, countries, and cities, mentioned in the Old Testament, which occur in the Assyrian inscriptions,* and, since the publication of his work, many others have been added. The greater part of the enormous mass of materials deposited in the British Museum yet remains to be examined. It is impossible to foretell what these inscriptions may yield to the patient investigation of scholars, but it may confidently be predicted that, should the present researches amongst the ruins of Nineveh be continued on the scale that their importance demands, in a very few years a complete history of Assyria, of which hitherto only a few isolated facts have been known from scattered notices in the Bible, or from vague and uncertain tradition, will be added to that of the ancient world.† That which has hitherto been discovered is sufficient to excite the deepest interest in every reflecting mind, and to render the attempt to restore an Assyrian building, in which monuments and records of such vast importance were contained, one of not the least attractive undertakings of the enlightened projectors of the series of architectural illustrations of ancient history and art in the Crystal Palace.

We will now, for the sake of easy reference, recapitulate the palaces hitherto discovered, in the order of their respective dates, and, as far as we are able, with the names of their founders.

The *North-west Palace, Nimroud*, built by a king who is supposed to have reigned about 900 years B.C. His name may read Asshur-akh-pal, which is believed to be identical with the Sardanapalus of the Greeks, several Assyrian monarchs having borne this name. In the inscriptions found in this edifice and in the adjoining temples of the same period are mentioned several kings of Assyria, one of whom appears to have lived about 1200 B.C.

The *Centre Palace, Nimroud*, founded by the son of Asshur-

* See "Nineveh and Babylon," p. 626.

† A society has recently been formed under the name of "The Assyrian Excavation Fund," supported by subscriptions and donations, for the prosecution of the researches and excavations in Assyria and Babylonia, with a view to the ultimate presentation of any monuments discovered to the nation. Mr. Loftus, already known for his discoveries at Susa, is now engaged for the Society in examining various ruins in the south of Mesopotamia and on the site of Nineveh, and it is hoped that the Society will not be prevented by the want of adequate pecuniary means from carrying on researches which promise to be of such vast importance in the elucidation of both sacred and profane history, and in the illustration of prophecy.

akh-pal, whose name has been read Shalmanu-bar or Divanubar. He was cotemporary with Jehu, King of Israel, who, according to the inscriptions on his monuments, was his tributary. He must therefore have reigned about 885 years B.C. This palace appears to have been rebuilt or repaired by Pul or by Tiglath-Pileser, two Assyrian kings mentioned in the Bible, as the name of Menahem, King of Israel, occurs in an inscription brought from the ruins.

Kalah-Sherghat, the remains of an edifice built by the founder of the Centre Palace at Nimroud. No sculptured walls have yet been discovered in these ruins; but the bricks and a sitting statue (now in the British Museum) brought from them, bear the name of this king. Kalah-Sherghat, however, appears to have been a very ancient Assyrian site, and terra-cotta cylinders have been found there belonging to Tiglath-Pileser I., who reigned 1200 B.C.

The *Upper Chambers, Nimroud*. A small edifice added on to the North-west Palace by a successor of the founder of the Centre Palace, whose name, according to Col. Rawlinson, reads Shamas-phal, and who reigned about 800 years B.C. In these ruins were discovered two inscribed slabs with an important list of royal names.

Khorsabâd, a palace at the north-east corner of Nineveh, founded by Shalmaneser or Sargon, and probably built chiefly by the latter, about 720 B.C. Inscriptions have been found in this edifice which appear to describe the wars against Samaria and the captivity of the ten tribes.

Kouyunjik, a vast and magnificent palace, built by Sennacherib, the son of Sargon, on the banks of the Tigris, at the north-west corner of Nineveh, about 700 years B.C.

The South-west Palace, Nimroud, built by Esarhaddon, who was the son of Sennacherib, as we know from the Bible. Few of the sculptures in this edifice were actually executed under the direction of this king, who appears to have despoiled the palaces built by his predecessors on the same platform, to decorate his own.

A Palace in the mound of the Tomb of Jonah, supposed to have been built by the same king; inscribed slabs and bricks with his name having been discovered in the ruins.

Kouyunjik, a second palace, or an addition to that of Sennacherib, built by the son of Esarhaddon, whose name may perhaps be read Asshur-bani-pal, about 650 B.C.

South-east Palace, Nimroud, an edifice unadorned by sculpture and of little extent or splendour, erected by the grandson of Esarhaddon. This is the most recent building hitherto discovered in Assyria, and its founder was perhaps the last of the royal dynasty.

THE

ASSYRIAN OR ARROW-HEADED WRITING.

As we have thus described the results of the discoveries at Nineveh, a few words are necessary to explain the process which has led to the deciphering of the letters or characters used by the ancient Assyrians, and called from their peculiar shape the arrow-headed or cuneiform (wedge-shaped). It must be premised that a similar mode of writing, differing only in the combination of the arrow-heads or wedges, which form the letters, prevailed at one period in Persia, as well as in Assyria and Babylonia. It is mainly to this fact that we owe the successful solution of this very difficult problem. The Kings of Persia, like those who preceded them in the dominion of the east, were accustomed to engrave the records of their reign on stone, and they frequently chose for that purpose the face of some great rock or lofty precipice by the side of a much frequented road. As their subjects consisted of three great nations, the Persians, the Scythians, and the Assyrians or Babylonians, who may be compared with the modern Persians, Turks, and Arabs, it was necessary that, to be generally understood, these records should be written in the three different languages spoken by those races, and they were accordingly divided into three parallel columns, each containing the same inscription, but in a different tongue. Fortunately, the Persian column furnished the means of comparatively easy decipherment; the number of letters was limited to about forty, whilst the Assyrians had above three hundred distinct characters; each word was separated by a peculiar sign, and the language nearly resembled the Sanscrit and other languages with which scholars are acquainted. A learned German, Professor Grotefend, was the first to obtain a clue to the value of the letters. By an ingenious train of reasoning, he discovered the names of Darius and Xerxes. Since this first step, immense progress has been made in deciphering, and now nearly every word in this branch of cuneiform writing can be read with tolerable certainty. The contents of one column having been thus ascertained, it was, of

course, less difficult to decipher the other two. By carefully comparing proper names, and by other means familiar to scholars, the value of a number of letters was soon ascertained. Although owing to the great variety of signs used by the Assyrians, (many being rather syllables than letters, and others representing whole words,) and to the language being far removed from any known dialect, the progress hitherto made in deciphering has not been such as to enable us to read inscriptions with anything like fluency and certainty; yet they have furnished, as we have shown, discoveries of the utmost importance in the history, geography, and religion of the ancient Assyrians.*

The public records of the Assyrians were engraved on stone, for which the arrow-headed character, from its simplicity, was peculiarly well adapted, and were usually, as we have seen, placed on the walls of temples, or palaces, and on rocks. For private, as well as in some cases, for public purposes, two other materials appear to have been used, baked clay or terra-cotta, and rolls of leather or papyrus as in Egypt. In the first case, the letters were stamped or incised with a sharp instrument upon the moist clay, moulded into the shape of an octagonal or hexagonal cylinder, or into square or oblong tablets, and then baked in the furnace. An immense number of such documents have been discovered in Assyrian and Babylonian ruins and a large collection is now in the British Museum. The cylinders are historical, and are inscribed with the records, in the shape of annals, of various kings of Assyria, by whose orders they appear to have been distributed amongst the different cities of the empire, to be deposited, it may be conjectured, in the public archives. The smaller tablets are mostly of a more private nature—some are evidently contracts for the sale of land or other property, and have upon them impressions of seals and the names of witnesses; others appear to commemorate dedicatory offerings to the gods; others again have chronological tables and astronomical calculations, which will probably prove of great value, and upon some have been detected alphabets and apparently lessons in grammar or spelling. In fact, there is reason to hope that they form almost a complete Assyrian library, furnishing us with a vast amount of information regarding the history, sciences, and customs of the Ninevites. No remains of

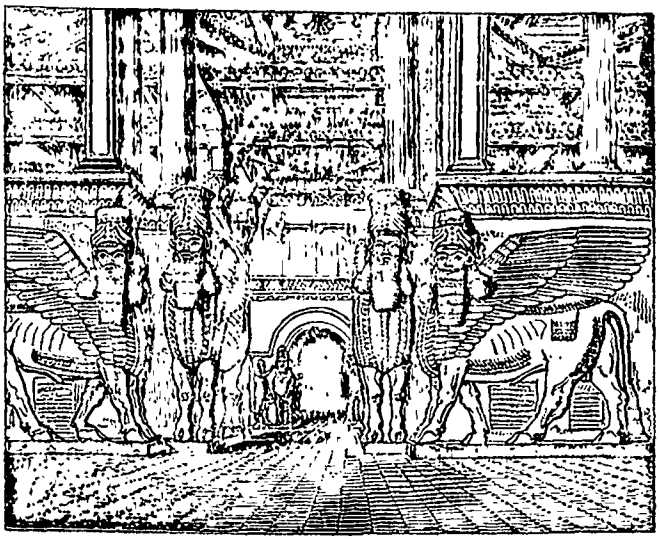
* The principal authorities on the deciphering of the cuneiform inscriptions to which we would refer our readers, are papers of Col. Rawlinson and Dr. Hincks in the Journal of the Royal Asiatic Society, and in the Transactions of the Royal Irish Academy.

the scrolls of parchment or papyrus have been as yet discovered; they have probably all been destroyed by time, but seals once appended to such documents have been found in considerable numbers, and in the bas-reliefs officers are continually represented as registering on such scrolls with a pen or stylus, the amount of the slain and of the spoil after a battle.

The Assyrians had also a more cursive mode of writing than the cuneiform. It resembled that in use throughout Syria, a type of which is the Phœnician and ancient Hebrew. Very few specimens of this writing have as yet been discovered.

The Assyrian inscriptions are in a branch of that family of languages usually called the Shemitic, that is to say, bearing a close analogy to the ancient Hebrew, Chaldee and Arabic, and it is by the help of these three languages that they have been successfully deciphered. In the time of Daniel, the Chaldee was spoken in Babylon, and was used by the Jews in their sacred books. It appears to bear the nearest resemblance to the language of the Assyrian monuments. A corrupted dialect of the same tongue is still spoken by the Nestorian Chaldæan tribes, who inhabit the mountains of Kurdistan and the neighbourhood of the ruins of ancient Nineveh.

The cuneiform writing appears to have been used as late as the Greek supremacy in the East, and Colonel Rawlinson has recently announced the highly interesting discovery of the names of Seleucus and Antiochus the Great on some tablets found by Mr. Loftus, the Agent of the Assyrian Excavation Fund, during his excavations for the Society in the ruins of Wurka to the South of Babylon. The discovery of these names is a further proof of the accuracy of the interpretation of the arrow-headed character.



Entrance to Ninoveh Court.

ASSYRIAN ARCHITECTURE.

BEFORE describing the Nineveh Court in the Crystal Palace, it will be necessary to explain the nature of Assyrian architecture, and the grounds upon which we can venture to restore any portion of an Assyrian palace. All the edifices hitherto explored in Assyria were built upon platforms or artificial mounds raised to the height of thirty or forty feet above the level of the surrounding country. These terraces were partly constructed of earth and rubbish heaped together, and partly of regular layers of sun-dried bricks. That part of the great mound at Nimroud on which the more ancient palaces stand, appears to be entirely formed of such bricks carefully laid and united by tenacious clay. At Babylon, as the Greeks have informed us, and as existing remains still show, reeds were placed at certain intervals between the layers of bricks and the whole was cemented with bitumen; but this mode of construction has only been found in one instance in Assyria—in the high conical mound at Nimroud. The platforms appear in most cases to have been faced,

and to have been supported by solid masonry of limestone. At certain intervals were flights of steps and inclined ways leading up to the buildings, which were generally constructed on the very edge of the artificial terrace, and thus commanded a view over the surrounding country.

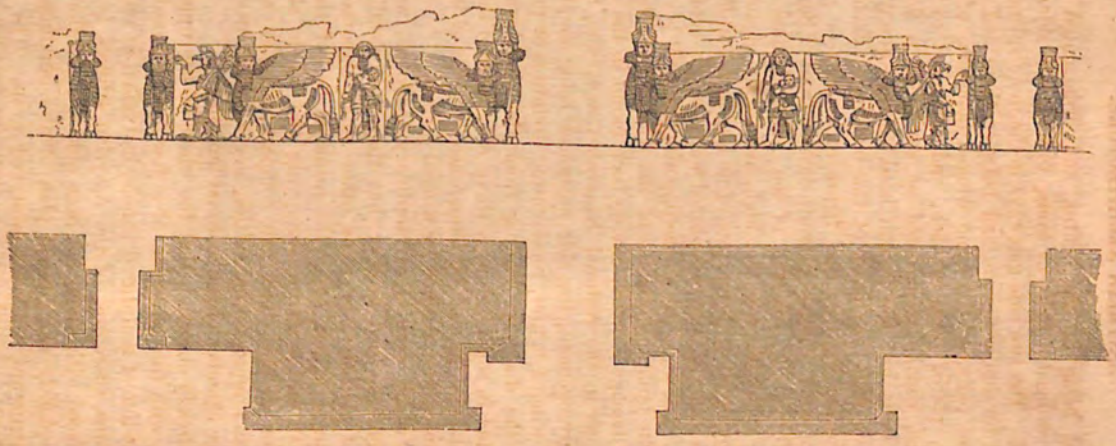
The object of raising these great platforms, which must have demanded scarcely less labour and expense than the superstructures they were destined to sustain, was twofold—to give the royal or sacred edifices additional dignity and grandeur, and to secure in a climate remarkable for its intense heat during the summer months, as much coolness as possible. In some cases, too, especially in the lowlands of Babylonia, they may have served both as a means of defence, and to protect the buildings against the effects of inundations, to which that country is subject. The earliest settlements in Mesopotamia and Shinar were on a perfectly level plain, with scarcely a natural elevation to break the horizon around. In order, therefore, to raise the principal public edifices, such as the royal palace or the temple, above the surrounding habitations, the people were compelled to make an artificial hill, and hence the origin of these vast platforms. This mode of construction having become an essential feature of the architecture of this part of the East, and hence probably, as was usual in ancient times, invested with a religious character, was adopted by the descendants of the earliest settlers, even when they had extended their dominions to the northwards, and had founded their capital, Nineveh, in the midst of a land where natural hills were not wanting, upon which public buildings could be erected.

In the series of bas-reliefs discovered at Kouyunjik already mentioned, and part of which is now in the British Museum, the process of building these platforms or terraces, and of raising the great bulls and other large masses to the top of them, was minutely represented. Long lines of workmen, some to be recognised by their peculiar costumes as captives from foreign lands, others bound together in chains, and probably public malefactors, are seen with stones or with baskets filled with earth or bricks on their backs, hastening to add their burdens to the accumulating mound. Groups of men are pourtrayed crouching on the ground and kneading the clay to make the bricks. Overseers urge on the workmen with blows. To transport the winged bulls and the great stones used in the building, sledges are employed, with rollers, levers, and ropes. Immense bodies of men drag them by main force up the inclined plane. The king in person, surrounded by his principal officers and by his

armed guards, presides over the proceedings. Officers specially appointed direct the workmen, and some give with trumpets the necessary signals. Considering the enormous size of these sculptures, some of them being nearly twenty feet square, it is astonishing that the Assyrians should have been able not only to move them, but to raise them in their palaces. It is evident from the discoveries which have been made in the ruins, that although the colossi were roughly sculptured before being transported to the buildings intended to receive them, they were not finished until after they had been placed against the walls.

Having thus raised an artificial platform, and conveyed the principal building materials to its summit, the Assyrians commenced their palaces. One general plan suited to the habits of the people, and most probably consecrated either by long custom or by certain religious prejudices, both considerations as is well known exercising an extraordinary influence in the East over the arts as well as the manners of a nation, was adopted in these edifices. It consisted almost in every instance of oblong chambers placed side by side, either leading to the terrace or grouped round large halls, or rather court-yards open to the sky, generally square and situated within the building itself. Some of the chambers were nearly two hundred feet long, and from twenty-five to forty feet broad; but they were usually somewhat less than half this length, and about twenty feet in width. Many rooms of much smaller dimensions were scattered through the building, and at Kouyunjik long galleries led from one part of the palace to the other. Mr. Fergusson, in his ingenious and learned Essay on the Architecture of the Palaces of Nineveh and Persepolis, has shown the probability that these great edifices were divided according to oriental custom, into two distinct parts, that containing the apartments inhabited by the men and reserved for public ceremonies, and that appropriated to the women, the harem of the modern eastern house. There are many circumstances, into which it is scarcely necessary here to enter, to confirm the views of this gentleman upon this subject.

The exterior of the buildings, which were nearly square, all the walls being invariably at right angles, had generally two façades or principal faces. One opened upon the terrace or platform, and the other, on the opposite side, rose on the edge of the mound, and usually overlooked the river, when the palace, as in the case of Nimroud and Kouyunjik, was built upon the very banks of the Tigris. These façades consisted almost always of three entrances,



REMAINS OF FAÇADE DISCOVERED AT KOUYUNJIK WITH GROUND-PLAN.

the principal being in the centre, and ornamented with two colossal human-headed bulls or lions, forming the sides or jambs of the portal. The two side gateways in the more splendid edifices were flanked by similar figures, and between them and the centre entrance were pairs, of the same winged monsters, of somewhat smaller size, placed back to back, and separated by a colossal human figure, usually represented as strangling a lion. These intervening bulls had the human head turned sideways, so as to look outwards from the front of the building. Each bull was, moreover, flanked by a colossal figure of a deity or priest, presenting a pine-cone. Thus the south-eastern front of Sennacherib's palace at Kouyunjik consisted of ten human-headed bulls, the largest being about nineteen feet high, and of six gigantic human figures, occupying altogether a space of no less than 180 feet. It was continued on either side by sculptured walls, which completed the whole façade. The wood-cut on the opposite page will best illustrate this part of the building, remains of the whole of which, although considerably damaged by fire, having been found in the ruins.

Six bulls, as in the restored Nineveh Court, was, however, a more usual arrangement, the side entrances being simply adorned with colossal winged figures, representing divinities or priests. In the interior the doorways leading from the chambers into the courtyards, and in some instances those opening into the principal halls were likewise formed by human-headed bulls or lions. The smaller entrances were flanked by winged figures.

The walls, which were of extraordinary thickness, were solidly constructed of sun-dried bricks; but they were usually panelled with slabs of alabaster, or some other stone elaborately carved either with single figures, as in the principal hall of the Nineveh Court, or with entire scenes, occupying the whole slab, as at Kouyunjik, or divided into two compartments by a band of inscriptions, and representing battles, sieges, and domestic events, as in the inner chamber of the restored building.

We have already observed, that the whole of the upper part of the building, with the exception of a few feet of sun-dried brick wall above the line of sculptured panels, had fallen in and perished. All that remains, therefore, of the Assyrian edifices is that part which being faced with stone has been able to resist the ravages of time. Consequently the general plan of the buildings, together with the substructure, has been preserved to us. The upper part having entirely disappeared, must be restored by comparison with monuments of the same, or of nearly the same period, by analogy

PART OF FAÇADE DISCOVERED AT KHORSABAD.

with the modern architecture of the same country, and by such representations of buildings as may be found in the sculptures on the walls. By such means, Mr. Fergusson has been enabled to find materials for the restoration of the Assyrian building which now occupies so conspicuous a place in the Crystal Palace.

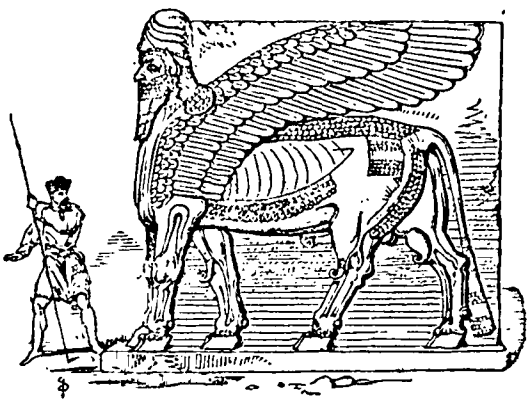
We will proceed to point out the sources which have furnished the different parts and details of this restoration. Existing remains show that above the line of marble slabs the wall was continued in sun-dried bricks covered with plaster or stucco, and painted with human figures, usually the king and his attendants, representations of animals, mythological subjects, and various ornaments, generally of a sacred character. As the bulls forming the portals were about seventeen or eighteen feet high, it is most probable that the painted wall was carried to the same height, or was about equal to the height of the sculptures. The whole appears to have been crowned by a cornice of some sort, supported by dentels, representing a closed fist, numbers of which have been found in the Assyrian ruins.* They have been consequently adopted in the restoration.

When sculptured slabs were not employed as panelling, the walls were either entirely stuccoed and painted, or a curious system of "reeding" was introduced, consisting of half-columns placed side by side, and separated into groups by square box-like pilasters. This peculiar ornament, which appears to have prevailed in Babylonia as well as in Assyria, has been used in the southern entrance to the central hall of the Nineveh Court.

Numerous representations in the bas-reliefs, as well as recent discoveries, prove that many of the Assyrian gateways were arched, but it is by no means certain to what extent these vaulted entrances were used in the interior of the buildings. Two great portals leading into the city have been excavated at Khorsabâd, one of which is flanked by human-headed bulls, from whose backs springs an arch nearly fifteen feet in span, decorated with an ornamental border of painted bricks. This entrance has been faithfully copied in the centre hall of the Nineveh Court. By its side was a gateway of smaller dimensions, without any sculptures, and simply arched. It appears by the marks of wheels on the pavement, to have been used by chariots, whilst the more highly ornamented portal was reserved for foot passengers.

* These dentels are frequently covered with blue enamel, the colour used in the restoration.

The pavement of the halls and chambers was formed either by slabs of alabaster, similar to those employed for the decoration of the walls, or by large square bricks. In the first case the slabs were generally inscribed on both sides, as in the north-west palace



Human-headed bull at Khorsabâd.

at Nimroud, with cuneiform inscriptions containing the titles of the king, the names of the great gods of Assyria, and a list of the countries conquered by, or tributary to Nineveh, or were elaborately carved with graceful ornaments and scroll-work, as in the palace at Kouyunjik. As a general rule, inscribed or ornamented slabs were found between the human-headed bulls, and at the various entrances. When bricks were employed for the pavement they were usually placed in two layers, between which was a bed of fine sand to exclude moisture. The bricks were generally inscribed on the under side all with the name of the king who founded the edifice, and were sometimes cemented with bitumen. They varied in dimensions from one foot to sixteen inches square. Drains were carried beneath all the principal parts of the Assyrian palaces, and appear to have communicated with one main sewer. They were frequently arched, and many thus constructed have been discovered both at Nimroud and Khorsabâd. Beneath the foundations and under the pavement, it appears to have been the custom of the Assyrians to place small images of their gods and tablets inscribed with dedicatory inscriptions, intended for the protection of the building. Many such objects were found during the excavations, especially beneath the winged bulls and lions. It has not been considered

necessary to introduce an Assyrian pavement in the restored Nineveh Court.

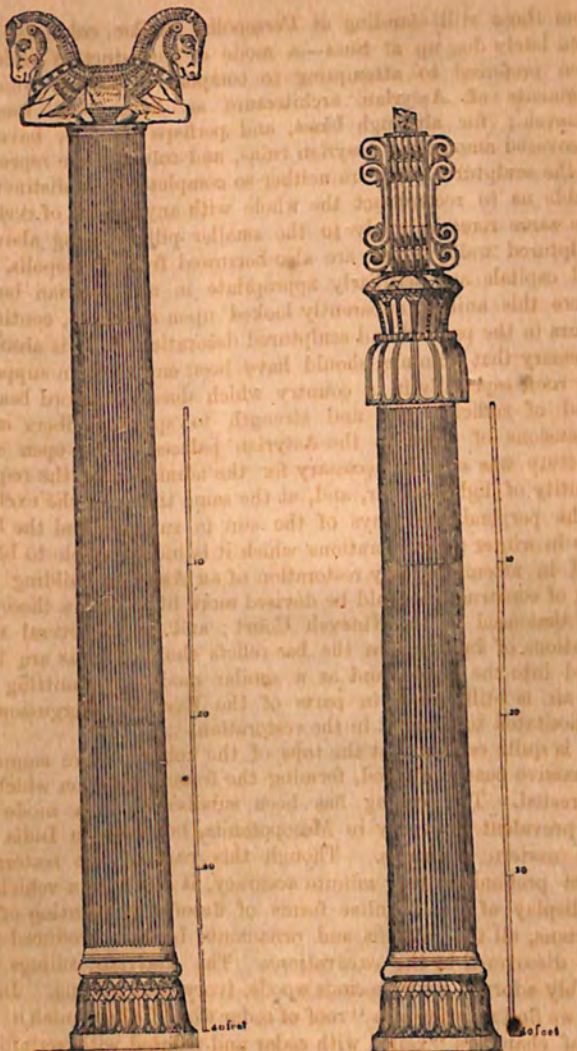
It will be seen, from the foregoing remarks, that the lower part of the Nineveh Court, to the height of seventeen feet from the ground, has been entirely copied, with the exception of the pavement, from existing remains, and that there are sufficient grounds for the various ornaments and details which have been introduced on its walls.

The superstructure above this level, as well as the roofs of the Assyrian palaces, was almost entirely built of wood and other perishable materials. The buried chambers were partly filled with charcoal and charred wood, the effects of the great fire which destroyed the building. At Nimroud many entire beams of cedar and other wood were found in the ruins, some still entire, others falling to an almost impalpable powder as soon as exposed to the air. With the exception of some imperfect representations in the bas-reliefs, we could have had no materials for the restoration of the upper part of the building, had it not happened that at Susa and Persepolis the architects, in erecting the palaces of the Persian kings, had employed stone to replace those parts which in Assyria were of wood. The remains still existing among the ruins of those celebrated cities prove beyond a doubt that the Persians, who, after the fall of the Assyrian and Babylonian empires, succeeded to the dominion of the East, received from the Assyrians their religion, their arts, and their civilisation, closely copying them in all particulars. The human-headed bull of the Nineveh palaces is found faithfully reproduced at Persepolis. Slabs sculptured with bas-reliefs of processions, and with single winged figures, line the chambers and the façades; myths and religious symbols, similar to those found on the monuments of Nimroud, are pourtrayed upon the walls; and the cuneiform character was used to record the glory and the titles of the king. Besides, many details of architectural moulding almost identical have been found in the Assyrian and Persian ruins. Such being the case, we can have little hesitation in supplying from the one edifice what is wanting in the other. It seems to have been only from the accident of Persepolis and Susa having been built in a country where stone, peculiarly fitted for building purposes, was abundant, that any change took place in the materials used, and in the form of construction.

Following the lights thus afforded us, the four great columns in the central hall of the Nineveh Court, are carefully modelled

from those still standing at Persepolis, similar columns having been lately dug up at Susa—a mode of reproduction which has been preferred to attempting to compose a column from such fragments of Assyrian architecture as have been found at Nineveh; for although bases, and perhaps capitals, have been discovered among the Assyrian ruins, and columns are represented in the sculptures, they are neither so complete or so distinct as to enable us to reconstruct the whole with any degree of certainty. The same remarks apply to the smaller pillars rising above the sculptured walls, which are also borrowed from Persepolis. The bull capitals are peculiarly appropriate in an Assyrian building where this animal, apparently looked upon as sacred, continually occurs in the painted and sculptured decorations. It is absolutely necessary that columns should have been employed in supporting the roof, especially in a country which does not afford beams of wood of sufficient size and strength to span chambers of the dimensions of those in the Assyrian palaces. The open superstructure was equally necessary for the admission of the requisite quantity of light and air, and, at the same time, for the exclusion of the perpendicular rays of the sun in summer, and the heavy rains in winter; considerations which it is indispensable to bear in mind in attempting any restoration of an Assyrian building No form of construction could be devised more fit to obtain these ends than that used in the Nineveh Court; and as in several representations of buildings in the bas-reliefs short columns are introduced into the façade, and as a similar mode of admitting light and air is still found in parts of the East, Mr. Fergusson has not hesitated to adopt it in the restoration.

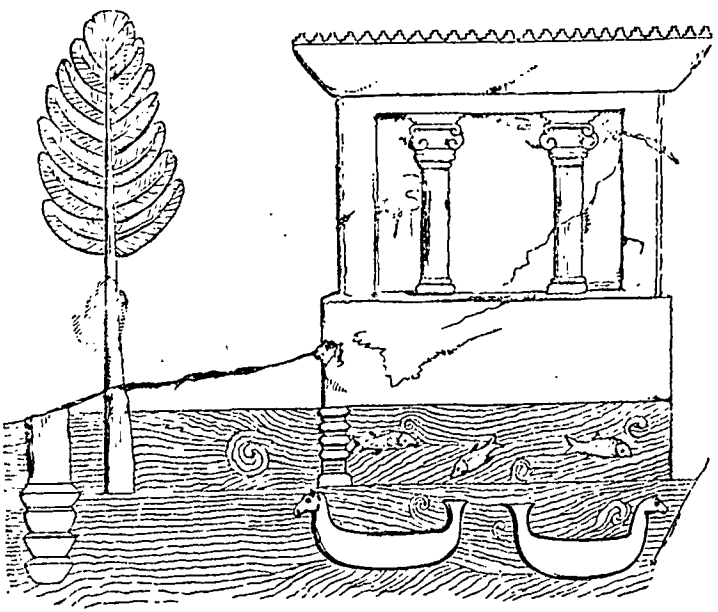
It is quite certain that the tops of the columns were connected by massive beams of wood, forming the framework upon which the roof rested. The ceiling has been subdivided in a mode still very prevalent not only in Mesopotamia, but also in India and other eastern countries. Though this part of the restoration cannot pretend to very minute accuracy, it serves as a vehicle for the display of the peculiar forms of decorative painting of the Assyrians, all the patterns and ornaments being reproduced from those discovered in the excavations. The Assyrian ceilings were probably adorned with precious woods, ivory, and gilding. In the Bible we find mention of a "roof of cedar wood" (Zephaniah ii. 14), and of chambers "ceiled with cedar and painted with vermilion" (Jeremiah xxii. 14). The greater house of the temple of Solomon was ceiled with fir-tree which "was overlaid with fine gold and



COLUMNS FROM PERSEPOLIS.

thereon were set palm-trees and chains" (2 Chronicles iii. 5), a mode of decoration which may have resembled that introduced in the ceiling of the restored Nineveh Court, the palm-trees being the sacred tree and the chains the *guilloche* border. In the inscriptions from Nineveh the king is described as going, like Solomon, to Mount Lebanon to cut down cedars for the beautifying of his palace.

The external cornice, resting upon the pillars of the façade, is modelled from a bas-relief discovered by M. Botta at Khorsabâd, representing a fishing kiosk or temple, with two circular columns and two square piers arranged precisely as in the restoration, and sur-



Fishing Kiosk, or Temple at Khorsabâd.

mounted by a similar cornice. Of this bas-relief we have given a sketch. The curved cornice above the bulls has been copied from an architectural moulding found in the same ruins. By a letter recently received from Mr. Hormuzd Rassam, who is now superintending the excavations at Nineveh, it appears that a sculpture has been discovered at Kouyunjik, in which a palace is

very minutely pourtrayed, and that in this representation the upper part of the edifice is formed by columns resting upon winged bulls and lions; thus confirming, as it would seem, the restoration we are describing.

There is one point connected with the remains discovered at Nineveh, which adds additional interest to them; the similarity which appears to have existed between the architecture of the Jews and the Assyrians. This is especially exemplified in the descriptions given in the Bible of the temple and royal house of Solomon, and even still more by the accounts preserved to us by Josephus of those celebrated buildings. The same style seems to have prevailed in both countries, and we are now, for the first time, able to understand the accounts of the Bible from the discoveries in Assyria. Solomon "carved all the house around with carved figures of cherubim and palm trees, and open flowers within and without." The cherubim have been described by commentators on the Bible as mystic figures uniting the human head with the body of an ox or a lion, and the wings of an eagle; in fact, composed of the same elements as the colossal sphinxes at Nineveh, which were perhaps but a corrupted and traditional version of that revelation which taught the image of the cherubim to the Jews. The house of the forest of Lebanon appears to have been almost identical with one of the great halls of Nineveh. The roof was formed of cedar wood supported by rows of cedar columns standing on the floor. The walls, according to Josephus (b. viii., c. 2), "were wainscoted with stones that were sawed," *i. e.* into slabs, as in the Assyrian palaces; and appear to have been sculptured with ornaments, principally representations of trees and plants, in relief. And Josephus adds, "the rest of the wall, up to the roof, was plastered over, and, as it were, wrought over with various colours and pictures," thus, agreeing exactly with the sides of the chambers as restored in the Nineveh Court.

The edifices hitherto explored at Nineveh appear to have been palace-temples—that is to say, they served both for the residence of the king who was the high-priest as well as the political ruler of the nation, and for the celebration of great religious ceremonies in which he was the principal officiator. Such was also the case in Egypt, where the palace also comprised the temple.

DESCRIPTION OF THE NINEVEH COURT.

THE Nineveh Court is situated in the north-western angle of the Crystal Palace. It occupies five bays in frontage and two in width ; the extreme length being 126 feet, and the depth 63 feet. Its exterior height, exclusive of the battlements, is 37 ft. 2 inches. The halls are 32 ft. 7 in. high to the under part of the great beams, and this, consequently, is the height of the great columns which support the roof. The walls beneath the smaller columns, forming the division between the halls and the exterior are 17 ft. 7in. high.

The court is not a complete restoration of any particular Assyrian building. It has been the endeavour to convey to the spectator as exact an idea as possible of Assyrian architecture, and for this purpose a façade has been restored, as it has been seen, from existing remains, and two halls or chambers have been selected. The internal arrangement is, of course, arbitrary. It consists of two distinct apartments. The principal hall, 70 feet by 31 feet, is ornamented with casts from sculptures now in the British Museum, taken from several chambers in the north-west palace at Nimroud. The inner chamber 33 feet by 22 feet, is surrounded by bas-reliefs from one great hall discovered among the same ruins, placed as nearly as the dimensions of the room will permit in the order in which they were originally found. The principal hall gives a very accurate idea of the nature of the larger chambers of an Assyrian palace, which probably served for great public ceremonies, celebrating national triumphs or connected with religious worship. Although the space at command would not permit the re-production of the vast dimensions of many of those chambers—some, as we have already observed, being nearly 200 feet in length—yet the proportions have been as nearly as possible maintained. The inner chamber, in its proportions and details, resembles some of the smaller rooms in the edifices discovered at Nineveh, and may be accepted, supposing the superstructure and ceiling to be correctly restored, as a very exact representation of a royal apartment in an Assyrian palace.

The two smaller chambers, opening into the central hall, will be fitted up with original sculptures, obtained by the Company from the excavations and shortly expected in this country, and with casts from any new and interesting bas-reliefs which may be hereafter placed in the British Museum. These chambers, it must be observed, form no part of an Assyrian building, and have been merely taken from the thickness of the wall, in order that no space might be unnecessarily lost. In the original edifices, the dimensions of the wall correspond with the depth of the entrances, and the whole of this great mass consists of masonry of sun-dried bricks.

In restoring the various details and painted ornaments of the Nineveh Court, care has been taken to select those of most frequent occurrence in the Assyrian palaces which have hitherto been explored. They have been combined with as much regard as possible, to the peculiar characteristics of Assyrian architecture, and, as far as we can judge from existing remains, of Assyrian taste. The arrangement and contrasts of the colours have been carefully studied, and when there has been no authority for their use in any particular instance, a comparison with other monuments and especially with Egyptian remains have, in some instances, furnished the means of deciding which to adopt. It may appear strange and unnatural to us that colour should be employed in all parts of such an edifice, and that even sculptures and bas-reliefs in various materials should be painted. But that such was the case in Assyria, as indeed in Egypt and in ancient Greece, can now no longer admit of a doubt, and in restoring an Assyrian palace, it would have been absurd to omit so essential a feature of Assyrian architecture. The same rule has consequently been adopted with the Nineveh Court, as with all the other restorations in the Crystal Palace, to render it as nearly as possible in every respect like the original buildings. Care, at the same time, has been taken to consult every authority upon the subject. The traces of colour still existing on the monuments discovered at Nineveh, especially upon those at Khorsabâd, have been minutely examined, and have furnished sufficient data for the painting of most of the bas-reliefs and architectural details. In describing the different parts of the building, we shall point out the authority for each particular ornament, and for its employment in the place where introduced. From the remains of gold-leaf continually found amongst the ruins, it would appear that gilding was profusely employed in the Assyrian palaces. It is even probable that many parts

were overlaid with thin plates of gold or other precious metals. In this mode of decoration we have another analogy with the great edifices raised by Solomon, in which the beams, the posts, the winged Cherubim, and even the walls of the upper, as well as of the principal chambers, were overlaid with gold (2 Chronicles iii). In the restoration it would have been impossible to have attempted the introduction of gilding without carrying it out to its fullest extent. A yellow colour has consequently been substituted for it. The colours employed in the Assyrian buildings, as far as they have yet been analysed, were mineral pigments. There are, however, grounds for believing that vegetable colours were not unknown to the Assyrians, but were extensively used in decorating the walls of their palaces. Being subject, however, to more rapid decay than the mineral pigments, they have disappeared. The colours discovered in the ruins were a blue of great brilliancy derived from copper, red, yellow, white, black, and green. These colours, with several shades and tints, may be seen on bricks brought from the ruins and preserved in the British Museum. The dark black outline is a distinguishing feature of Assyrian art. As on Egyptian monuments, colours were probably used conventionally—that is to say, the same colours were always employed for a certain class of objects. From the drawings made from painted walls at Khorsabâd, recently sent to Paris, it would appear, however, that the human flesh was closely imitated in colour. The Assyrians appear also to have been fond of using only two colours, such, for instance, as blue and yellow, in very elaborate decorations, combining them so as to skilfully produce a very pleasing effect.

THE EXTERIOR OR FAÇADE.

THE lower part of the façade is almost entirely copied from existing remains at Khorsabâd and Kouyunjik, and is formed by winged human-headed bulls and gigantic human figures — casts, (with the exception of the two bulls flanking the centre entrance), from sculptures discovered among the former ruins, and now in the Museum of the Louvre, at Paris. The inscriptions on the bulls contain the name of Sargon, the Assyrian King, mentioned in Isaiah xx., by some supposed to be the same as Shalmaneser, who destroyed Samaria and carried away the ten tribes. The winged human-headed bulls were, probably, emblematical figures connected with the religion of the Assyrians, representing the union of wisdom, power, and ubiquity—the three great attributes of the Deity—wisdom typified by the head of a man; power by the body of a bull; and ubiquity by the wings of a bird.

The prophet Ezekiel saw in his vision four living creatures with four faces and four wings; the faces being those of a man, a lion, an ox, and an eagle—the four sacred types of the Assyrian sculptures As Ezekiel was amongst the Samaritan captives carried away by Shalmaneser, and as he prophesied on the banks of the Chebar, one of the rivers of Assyria, he had probably seen the palace of that king at Khorsabâd, and it has been conjectured that he employed types well-known to his fellow-captives in order to convey and illustrate his meaning.

It will be observed that all these figures have five legs, the sculptor being desirous of giving the spectator a complete front, as well as side view of the animal.

The colossal figure strangling a lion is supposed to represent the Assyrian Hercules—one of the great deities of the nation.

Above the basement rise columns whose capitals are in the form of kneeling bulls, back to back; they have been accurately modelled from those found at Persepolis. We have described in our preliminary remarks the reasons which authorise their introduction into an Assyrian building. The battlements, in the form of steps or gradines, are a peculiar feature in Assyrian architecture and are

continually represented in the sculptures. The painted ornaments on the cornice are the honeysuckle, alternating with a tulip or

Colossal figure from Khorsabâd.

some such flower and the guilloche, both of pure Assyrian origin, and the source of two of the most elegant architectural ornaments of the Greeks.

CENTRAL HALL.

THE principal entrance to this hall, opening upon the nave and facing the fountain, is formed by a pair of human-headed bulls, seventeen feet high, modelled from those discovered in the ruins of Nimroud. The narrowness of the entrances, notwithstanding the colossal forms which adorn them, is a peculiar feature in Assyrian architecture. On the ceiling are painted the sacred tree, the winged emblem of the great Assyrian God, and the winged globe, which, as in Egypt, appears to have been emblematical of the supreme Deity.

The columns which support the roof are, as we have stated, copied from those still existing amongst the ruins of Persepolis and Susa. We have already explained the reasons which appear to justify their introduction into an Assyrian building, and we need only repeat in this place, that although no columns of stone were found at Nineveh, yet that columns of some kind, probably of wood, must have been used to support the ceiling and roof in halls of such vast size as those contained in the Assyrian palaces. Columns with a kind of rude Ionic capital are in several instances seen in buildings represented in the bas-reliefs.

The ceiling has been restored by Mr. Fergusson, who has carefully selected from the various ornaments found in the ruins of Nineveh, those which appear most appropriate for the decoration of this part of the building; every pattern and design thus introduced, occurring either in the sculptures, on painted walls, or on coloured bricks discovered in the excavations. The arrangement is, of course, arbitrary, as no ancient ceiling has been preserved. We have already described in our introductory notes on the architecture of the Assyrians, the grounds for the restoration of this and other parts of the Nineveh Court.

The casts which surround this hall have all been taken from sculptures discovered in the north-west palace at Nimroud, and now in the British Museum. Behind the great bulls are three small winged figures of priests or deities, one above the other, a mode of arrangement very common in Assyrian interior architecture.

THE ASSYRIAN KING.

To the left on entering, is a group (No. 1, on the plan) representing the king resting his right hand on a long wand or staff, and standing between two winged figures. The Assyrian king may always be known by his head-dress, which consisted of a peculiar conical cap or turban, apparently made up of bands of some coloured material, surmounted by a small cone. This tiara was reserved for the monarch alone, and he is never seen without it on Assyrian monuments. The ancient Persian kings appear to have worn a somewhat similar head-dress. The royal robes are remarkable for the richness and variety of the designs probably embroidered upon them, mostly of a sacred character, and the arms for the elegance of their ornaments. The king, as well as his principal nobles and attendants, wore ear-rings, bracelets, armlets, and necklaces, and the splendour of his attire, as represented in the sculptures—the long embroidered robes, the ornaments of gold and precious stones, the elaborately curled hair, and the tassels and ribands attached to various parts of his dress, more befitting a woman than a man, are completely in accordance with the descriptions, preserved to us by the Greek historians of the luxury and effeminacy of the Assyrian monarchs. It is doubtful whether the hair and beard so artistically dressed and curled were false. Wigs may have been worn by the ancient Assyrians, as they appear to have been by the Egyptians. The Chaldæans, however, who inhabit a part of Assyria, and are believed to be the descendants of the people of Nineveh, are still remarkable for the luxuriance and blackness of their hair and beards, which would almost rival those pourtrayed in the sculptures.

On either side of the king is a winged figure—whether of a priest or of some inferior deity is still undecided. Such figures occur continually on the walls of the Assyrian palaces, and there are grounds for conjecturing that they are of a sacred character. They have wings and wear the rounded cap with horns, similar to that of the human-headed bulls. They carry in their hands two objects, a pine cone and a square vessel, which are supposed to be emblematic of the sacred elements—fire and water. Similar figures are usually seen at the entrances, and appear to represent the guardians and protectors of the building, and are therefore probably minor divinities of the Assyrian hierarchy. In the present instance they are ministering to the king, who alone is seen thus attended by these winged figures. It must be observed that they may be priests who disguised themselves as deities, an ancient custom during the celebration of certain religious ceremonies.

WINGED DEITY OR PRIEST.

Beyond this group an entrance leads into a small chamber, which will eventually be appropriated to the exhibition of original sculptures, now on their way from Nineveh.

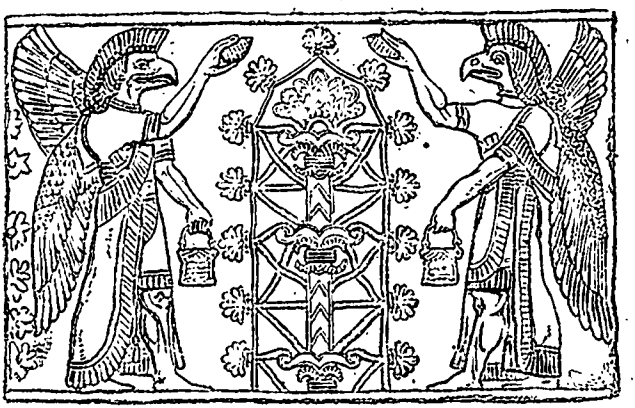
The group beyond this entrance (No. 2) represents two men bringing tribute to the King of Assyria. They formed part of a long line of similar figures, bearing vessels and ornaments, probably of gold and silver, which ornamented the exterior wall of the north-west palace at Nimroud. From their peculiar dress they appear to have been natives of a foreign country subject to Nineveh. In some of the bas-reliefs from the same palace, the Assyrians are represented in battle with an enemy similarly attired. The first figure of the group before us raises his hands, perhaps in token of submission; the next brings two apes or monkeys, one of which is seated on his shoulder.

This group is followed by two winged figures (Nos. 3 and 4); the first wears a garland round his head and bears a fallow-deer in one hand, and a flower of peculiar shape in the other. It probably represents a deity presiding over a month or season of the year, or over some natural phenomenon. The second is a very peculiar figure, and is, perhaps, found more frequently than any other on Assyrian monuments. It unites with the body of a man the head of an eagle, and has, consequently, been conjectured to represent the god Nisroch, worshipped by the Assyrians, and before whose altar Sennacherib was slain by his sons. The word "Nisr" in certain Eastern languages closely allied to the Assyrian means an eagle, and long before the discovery of these ruins the ancient commentators on the Bible had asserted that the god Nisroch was worshipped under the form of an eagle, or of an eagle-headed figure.

An entrance here leads into the transept. It is formed by a pair of colossal human-headed bulls, similar to those at the principal entrance into the central hall, which have already been described. Behind them is a wall of peculiar shape, consisting of a reeding, or of a series of circular projections grouped together like the barrels of an organ. This singular construction has been closely copied from existing remains recently discovered at Khorsabâd by M. Place, and appears to have been frequently adopted in Assyrian buildings, to adorn such walls as were not decorated with sculpture. It was also used by the Babylonians, and a similar wall has lately been found in the excavations carried on for the Assyrian Excavation Fund by Mr. Loftus among the ruins of Wurka, to the south of Babylon. It was built of terra-cotta cones, with bases of different colours, embedded in clay, the bases being left outwards

so as to form a kind of mosaic, the design of which is literally reproduced in the present instance. The panelled pilasters which terminate this decoration on both sides are also copied from those which invariably accompany this peculiar construction at Khorsabâd.

On the external wall facing the transept are two bas-reliefs, casts from sculptures in the British Museum. That to the right on issuing from the entrance, is the eagle-headed figure before described, and that to the left a group surrounded by a frame, copied from one in the Museum, and representing the king between two eagle-headed figures and two peculiar objects which have been called the sacred tree. This emblem occurs continually on Assyrian buildings and monuments. It has been supposed to have some



Eagle-headed figures before the Sacred Tree.

reference to the tree of life, so universally recognised as a sacred and mysterious symbol in the religious systems of the East; and Mr. Fergusson has conjectured that it may be identified with the "grove," or "groves" so frequently mentioned in the Bible as an object of idolatrous worship to the Jews.

Returning to the hall, and continuing to the left, we have a group (Nos. 5 and 6) representing an eagle-headed figure, similar to that on the opposite side of the entrance, and a priest or divinity, with four wings, holding in one hand a mace with a circular top and extending the other.

Two groups (Nos. 7 and 8) follow, one representing the king between his attendants, the other the same monarch between winged

THE ASSYRIAN KING ON HIS THRONE BETWEEN ATTENDANTS AND WINGED DEITIES.

figures. In the first the king is seen with a cup in his right hand, either about to pour out a libation, or to raise it to his lips. Before him stands an eunuch holding in one hand a fly-flapper, or fan, and in the other apparently a towel, which is thrown over his shoulder, and is presented to the king after he has drunk —a custom still prevailing in the East, where the cup-bearer is one of the principal officers in great households. Behind the king stands another eunuch, who appears to be his arms-bearer, and carries a mace, a bow, and a quiver. This group, which was repeated several times on the walls of the same chamber, probably commemorates some religious ceremony.

In the second group is the king raising two arrows in one hand, and resting the other on his bow, an attitude in which he is constantly represented in the Assyrian sculptures, and which apparently denotes victory and triumph over his enemies. On either side of him is a winged figure presenting the pine cone, similar to those on the opposite side of the hall already described.

In the centre of the side of the room we are describing is an entrance, formed by casts from the colossal human-headed lions discovered at Nimroud, and now in the British Museum. Like the bulls at the opposite entrance, they appear to have typified the great attributes of the deity, the idea of power being conveyed by the body of a lion instead of that of a bull. The whole slab, except that part occupied by the sculpture, is covered with a very long inscription containing the records of the king who built the north-west palace at Nimroud, between nine and ten centuries before Christ. On either side of the lions, and apparently ministering to them, are winged figures presenting the pine cone. Beyond the winged figures are the deep panels which we have already described. The remainder of this entrance—that is to say, the arch and the band of coloured ornament round it—is an exact copy, on a somewhat smaller scale, of a gateway recently discovered at Khorsabâd, which will be sent entire by the discoverer, M. Place, to France. The restoration has been made from drawings and sections now in Paris. The construction of this arch was very peculiar, and of a character only hitherto found in Assyria. The ornamented portion, the band of patera and winged figures, was formed of highly glazed or enamelled bricks, whilst the inner part of the vault consisted of clay of great tenacity moulded into the shape of, and supporting the upper arch of brickwork. It is remarkable that such a mode of construction should have so long resisted the ravages of time.

The whole wall beyond this entrance is occupied by one great

group (No. 9), representing the king seated on a throne, or royal stool, and, as in a preceding bas-relief, raising a cup in his right hand. Before him is an eunuch holding a fan in one hand and a stand to receive the cup in the other. Behind the eunuch is a winged deity, or priest. On the other side of the king are his two attendant arms-bearers, carrying his bow, arrows, and quiver, and behind them a second winged figure. The whole group appears to represent the celebration of some religious ceremony in commemoration of a victory. It occupied the end of a chamber in the north-west palace at Nimroud, whose walls were covered with similar groups, in which, however, the king stood erect instead of being seated on the throne.

These bas-reliefs, of which the two groups on the opposite side of the entrance form part, represent the triumph of the same king, whose name reads Assur-yuchura-bal or Asshur-akh-pal, and who may, perhaps, be identified with the Greek Sardanapalus. They are amongst the best preserved hitherto discovered at Nineveh, and are remarkable for the great minuteness and elegance of the details, many of which afford valuable additions to the religious symbols of the Assyrians. These sculptures belong to the best period of Assyrian art, and however conventional may be the treatment of the human form, there is a simplicity and boldness of outline in the general design, and a beauty in the ornaments, which as far as we can judge from the monuments hitherto discovered, were never after equalled by the Assyrian artists. The robes of the monarch as well as those of his attendants and of the winged figures, are covered with the most elaborate designs, representing various mythic symbols and groups connected with the religion of Assyria. The emblem of the supreme deity, winged divinities, winged horses, gryphons, sphinxes, ostriches, men struggling with various animals, goats and bulls bending before a sacred flower, and a variety of other objects, are traced upon the breast of the king and on the skirts of his robes, as well as on the garments of the other figures. These ornaments were probably embroidered. Ancient Assyria was celebrated for the beauty and value of its dyed and figured stuffs, and its merchants traded with Tyre "in blue clothes and broidered work" (Ezekiel xxvii. 24). The forms of many of the ornaments in these bas-reliefs are especially deserving of attention on account of their close resemblance to those afterwards employed by the Greeks in architectural decoration, of which, there are good grounds for believing, the Assyrians furnished the original type. Greece derived much of

her art, as well as many of her religious myths, from the banks of the Tigris and Euphrates, and the discoveries at Nineveh have furnished many analogies to prove this connection, which are of the highest interest to the critical historian and archæologist.

The ornaments of the arms and of the furniture are remarkable for their elegance. The handles of the swords and the ends of the scabbards are in the form of lions, and may have been of precious metal. The throne and footstool were probably made of cedar wood and ivory, or of wood cased with copper or gold plates embossed with figures, the extremities and some of the principal ornaments, such as the rams' heads and the lions' feet, being also in metal. A throne of this kind was discovered at Nimroud, but unfortunately too much injured by time to bear removal, as it fell to pieces almost as soon as exposed to the air. Fragments of the embossed copper-plates, and the heads of the animals also in copper have alone been preserved, and are now in the British Museum.

In looking upon these sculptures we cannot but be struck at the remarkable illustration they afford, of the description given by Ezekiel of the walls of an Assyrian palace. The prophet prophesying in Assyria and denouncing the idolatrous practices which, borrowed from strange nations, had crept into and corrupted the pure religion of the Jews, thus describes the influence of the Assyrians upon his perverse fellow-countrymen. "She saw men pourtrayed upon the wall, the images of the Chaldæans pourtrayed with vermilion, girded with girdles upon their loins, exceeding in dyed attire upon their heads, all of them princes to look to after the manner of the Babylonians of Chaldæa, the land of their nativity." (Chap. xxiii. 14, 15.)

At the north end of the central hall, and on each side of an entrance leading into the inner chamber, are two groups (Nos. 10 and 11) one similar to that on the opposite side before described; the other consisting of an eagle-headed god, and a winged figure bearing in one hand an ibex, or wild goat, such as are still found in the mountains of Assyria, and an ear of corn in the other.

In the group, No. 12, the king and winged figure are similar to those in No. 8 on the opposite side of the hall. An entrance leading into a small chamber, at present unappropriated, separates this group from a second, No. 13, which is a repetition of No 8.

The inscriptions across all the slabs in this hall are of the same import, and record the titles, genealogy, and principal events of the reign of the king who built the north-west palace at Nimroud. Nearly every stone and slab discovered in that edifice, whether

sculptured or not, bore on both sides this inscription, or an abridged version of it, and upon nearly every brick was stamped the names of the king, his father, and grandfather.

The bands of painted ornaments above the bas-reliefs, are copied both in design and colour from remains recently discovered at Khorsabâd. The wall was continued over the sculptures with glazed or enamelled bricks, a mode of decoration which appears to have generally prevailed both at Nineveh and Babylon. An immense number of these coloured bricks exist among the ruins of both those great cities, and numerous specimens are preserved in the British Museum. The lion and the bull in the principal band of ornament, are the sacred animals continually represented on Assyrian monuments. The tree is the conventional Assyrian form for the vine, also, probably, a sacred emblem. The upper band representing rosettes, or patera, between winged figures, is copied from the decoration round the archway recently found by M. Place, at Khorsabâd.

INNER CHAMBER.

PASSING through the entrance at the north end of the hall just described, and between small winged figures placed one above the other, we enter the Inner Chamber. Its walls are ornamented with casts from bas-reliefs discovered in the principal hall of the North-west Palace of Nimroud, and now in the British Museum. They formed a consecutive series on one side of the apartment, and they all celebrate the exploits of the same king, who is supposed to have reigned between nine hundred and a thousand years before Christ. Between the sculptures, are inserted repetitions of the same inscription to show the manner in which they were originally divided. This inscription, however, although found in the same building, is of a more recent date than the bas-reliefs, and appears to have been carved at an entrance to the palace by the order of Sargon, the builder of Khorsabâd, whose power and conquests it describes. We commence with the bas-reliefs to the left on entering.

No. 1 (in the plan). The upper bas-relief represents the king in his chariot, hunting the wild bull; he is striking one animal with a short sword in the back of the neck, precisely where a modern Spanish matador would deal the last and fatal blow. A second bull, pierced by arrows, is lying beneath the horses' feet. The royal chariot is driven by a charioteer, who holds in one hand a short whip, and in the other the reins, with which he urges the three horses to the top of their speed. Behind the chariot, is a horseman with a spear and bow leading a second horse, probably, for the use of the king, in case of need, and two armed attendants. The bull represented in this sculpture, was probably, at one time, found wild in the great plains of Mesopotamia; and the Bible seems to allude to it (Deut. xiv. 5; Isaiah li. 20), as an animal of great strength and fierceness. If we may judge from its representation in the bas-relief, it had long, shaggy hair. It must have become extinct even before the fall of the Assyrian empire, as Xenophon does not mention it amongst the animals inhabiting Assyria. An observation may be made here which is applicable to all the Assyrian bas-reliefs—that ignorance of the laws of perspective has led the sculptor to give the horses only

one fore and hind leg, and to place the bull, as it were, between the wheel and body of the chariot.

The lower bas-relief of No. 1 in this instance, bears relation to the upper, and represents the king after his victory over the wild bull, pouring a libation, or drinking wine over the body of the fallen animal. Whilst he raises the cup with his right hand

King standing over a conquered Bull.

he rests his left on his bow, an attitude denoting triumph and power in which we have seen the monarch pourtrayed in the centre hall. In front of him are his prime minister, or vizier, an attendant raising a fly-flapper, or fan, a second attendant standing with his hands crossed before him—an attitude of respect still assumed by inferiors and servants in the East—and musicians playing on a kind of stringed instrument. Behind the king are an attendant bearing the parasol—an emblem of royalty even to this day recognised by many Eastern nations, and reserved for the monarch alone—and his armed body guard.

No. 2. The king hunting the lion. He is bending his bow against an infuriated animal, which, already pierced by several arrows, is springing upon the chariot, whilst a second in the agonies of death is struggling beneath the feet of the horses. Two warriors on foot with drawn swords and raised shields appear to be hastening to the assistance of the king. This bas-relief is probably the finest specimen hitherto discovered of Assyrian art, and is especially remarkable for the spirited and effective delineation of the lions, which in their masterly, though somewhat conventional, treatment, bear a close resemblance to the lion of the early Greek sculptors.

As on the preceding slab, the lower bas-relief of No. 2, forms a part of the same subject as the upper, and represents the king in

an attitude of triumph or thanksgiving over the fallen lion. He is attended by his cup-bearer, guards, and musicians.

The lion represented in these bas-reliefs is still found on the banks of the Euphrates and Tigris. It is smaller than the African lion, and the male is rarely provided with the long shaggy mane which distinguishes that species. But its chief peculiarity is the claw or hook at the extremity of the tail, which has been pourtrayed by the Assyrian artist, is described by ancient writers, and has been recently found in a specimen brought to England from countries adjoining Assyria.

The four bas-reliefs just described confirm the traditions which have been preserved to us by the Greeks of the skill in hunting of the ancient Assyrian kings. Nimrod, who is supposed to have been the founder of the Assyrian empire, was, the Bible tells us, "a mighty hunter before the Lord." It is probable that when from the increasing population of the plains watered by the Tigris and Euphrates, lions were no longer found in sufficient abundance to afford a ready supply for the chase, they were preserved in those vast paradises, as they were called, which were especially kept up by the Assyrian and Persian kings for hunting, and were plentifully stocked with all manner of wild beasts and rare birds. In the series of bas-reliefs lately discovered at Kouyunjik by Mr. Rassam, representing the son of Esarhaddon hunting in one of those great enclosed parks, an attendant is seen letting a lion out of a cage, whilst the monarch, having already slain a number of animals, whose carcases are scattered around him, is making ready for a fresh contest.

No. 3. The siege of a city or fort. This bas-relief is principally remarkable for the introduction of the battering-ram and artificial tower. These engines of war appear to have been constructed of wicker-work, and to have rested on wheels, by the aid of which they were pushed up to the walls of the besieged town. The ram is represented in the sculpture as having already dislodged several stones from the walls. In the tower are two warriors discharging their arrows against the enemy, one of whom is raising his hands as a sign of surrender, whilst the others are still defending their city. The king, with his shield-bearer protecting him from the arrows of the besieged, and followed by his attendants, is taking part in the siege.

The battering-ram, the "bulwarks," the "forts built against a city," by which are probably meant artificial towers, and other "engines of war," are frequently mentioned in the Bible, especially as used by the Assyrians and Babylonians, in their wars

with the Jews (Ezekiel, iv. 2; Jeremiah, lii. 4; and 2 Chronicles, xxvi. 15).

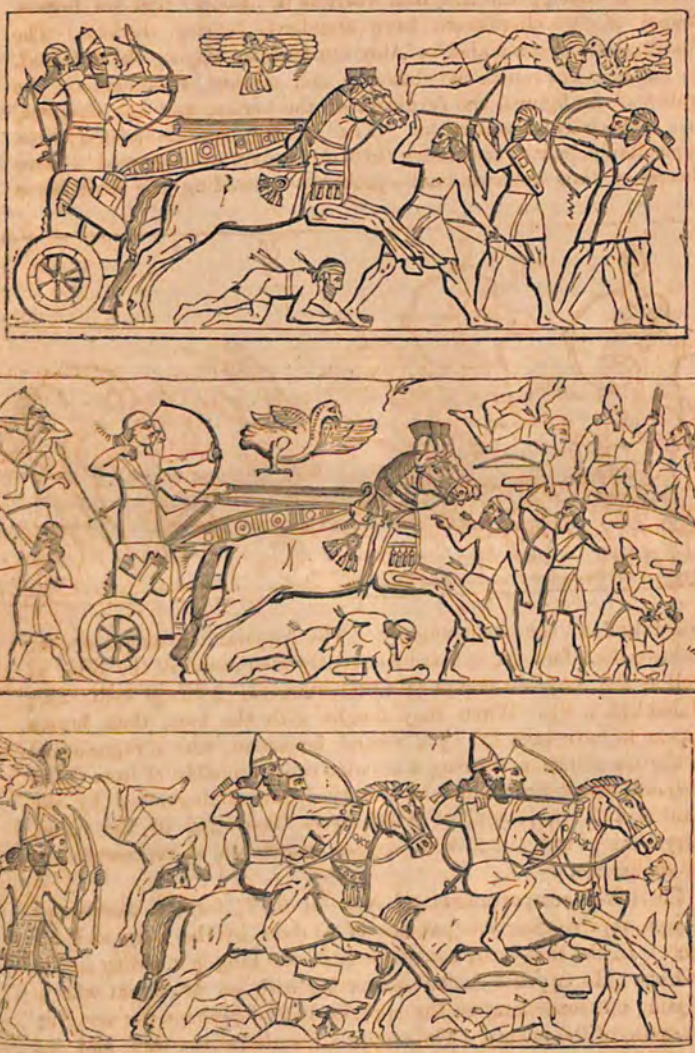
The towers and walls of the besieged castle or city are represented with angular battlements, and an *arched* entrance.

No. 4. A castle on an island or on the banks of a river. On one tower is an archer, on the other a woman, distinguished by her long hair. Swimming to the castle and escaping from the Assyrian warriors who are discharging arrows at them from the bank, are three men, two of whom are supporting themselves on inflated skins, a mode of crossing rivers still practised by the Arabs inhabiting Mesopotamia, who generally carry the prepared skin of a sheep with them for this purpose. Rafts for transporting merchandise and travellers are constructed of similar skins, blown up with air and bound together with twigs and brushwood; it was by such means that the sculptures discovered amongst the ruins of Nineveh were transported by the river Tigris to Busrah for embarcation. The conventional mode of treating the water and trees, is worthy of observation.

The lower divisions of Nos. 3 and 4 form one subject—the king receiving prisoners of war, probably captured in the sieges represented in the upper bas-reliefs. He has dismounted from his chariot, the horses of which are now held by a groom, and is raising two arrows in his hand, an attitude denoting victory. Before him stands his vizier, and attendants are bringing the captives, who are bound together and have their arms fastened behind their backs. Above them are represented various objects of spoil taken in the war, such as vessels (probably of precious metals) shawls, and elephant's tusks.

As no descriptive inscriptions accompany the bas-reliefs just described, the nation represented as conquered by the Assyrians has not been determined.

Nos. 5, 6, 7, 8, These four bas-reliefs form a consecutive series, and represent a great battle, in which the Assyrians were, of course, victorious. The king is seen in his chariot, attended by his shield-bearer and charioteer. He is discharging his arrows against the enemy, who endeavour to oppose his progress, and a warrior already wounded has fallen beneath the feet of the horses. Above his head is the emblem of the great protecting god of the Assyrians, in the form of a man within a winged circle, who especially watches over the monarch. The god is also discharging an arrow, with a head shaped like a trident, against the enemies of the Assyrians. Near is an eagle, emblem of victory, feeding on the slain. In front of the king, also engaged



Bas-reliefs from Nimroud.

with the enemy, are Assyrian warriors in chariots and on horses. Some of the charioteers have standards bearing devices. The battle scene is concluded by Assyrian footmen slaying the defeated.

In these bas-reliefs the elaborate and minute ornaments on the robes of the figures, the furniture of the horses, and the chariots, are especially remarkable. The horses are delineated with considerable spirit, and show that the Assyrians possessed a pure breed of that noble animal—probably resembling the Arab horse

now found in the same country. The Assyrian horsemen appear to have been famous, and are frequently mentioned in the Bible as well as the Assyrian horses (Ezekiel xxiii. 6 ; 2 Kings xviii. 23 ; Habakkuk i. 8). When they fought with the bow, their horses appear to have been led by a second horseman, who is represented in the bas-reliefs as wearing a circular cap—probably of iron. The Assyrian warriors, it must be observed, are distinguished by the pointed helmet, several of which were discovered in the ruins. They were of iron inlaid with copper ornaments, as represented in the sculptures.

The lower compartments of Nos. 5, 6, 7, form a continuous subject, representing the passage of a river by the king and his army. In the first boat, towed by men, the king is standing in his chariot. He appears to be conversing with an attendant who is pointing out something on the opposite bank—perhaps the army or the castle of the enemy. Three men are seated at the oars, and the boat is further propelled and steered by a long oar fastened to the stern. The boats still used on the Euphrates and Tigris are constructed and managed in the same manner. A man standing

in the stern holds by their halters four horses, who are swimming over the river. Behind the king's boat are two smaller vessels, one carrying his couch and a jar, and the other an empty chariot; in the water, in which are seen several fish, are men floating on skins, some leading horses. The scene is closed by warriors standing on the bank superintending the embarcation of two chariots, whilst two others are preparing their skins for swimming. The river represented in these bas-reliefs is probably the Tigris, and to this day, opposite the ruins of Nineveh, may be seen precisely the same scene as that we have here described—so few are the changes which take place in the customs of the East.

Nos. 9, 10, 11. The king returning victorious from battle. The procession is preceded by Assyrian warriors throwing the heads of

the slain before the royal chariot. This barbarous mode of celebrating a victory is still practised by some Eastern nations. Next come the musicians playing on stringed instruments, and on a drum. They precede a group of Assyrian warriors in chariots, bearing standards, probably the same as those represented in the previous series of bas-reliefs, as combating with the enemy. Above them hovers an eagle, carrying a human head in its talons. The king in his chariot, followed by his led horse and guards, closes the procession. The monarch holds two arrows in one hand, and his bow in the other—the usual attitude of triumph. His shield-bearer is now changed for an attendant bearing the parasol, and above him is his protecting deity, raising one hand, and holding a bow in the other. Headless bodies are scattered in the background.

The lower compartments of Nos. 8, 9, 10. The king after a victory receiving captives. He has left his chariot, the horses of which are held by a groom. Before him is his vizier, followed by

the prisoners, with their arms bound. Above the captives are represented vases to denote the spoil taken from the enemy. Behind the royal chariot are the two charioteers, the warriors having dismounted. They are passing under the walls of a city or castle, upon which stand women, apparently viewing the ceremony.

No. 11. Lower compartment. Assyrian warriors hunting the lion. The wounded animal struggling to free itself from the arrows with which it is pierced, is represented with great truth and spirit. The details and finish of this bas-relief are worthy of observation.

An arched doorway modelled from that discovered at Khorsabâd,

and flanked by eagle-headed figures and the sacred tree, similar to those already described, opens to the eastward into the great nave.

Nos. 12 to 15. These bas-reliefs form one subject, the siege of a castle and a battle beneath its walls. The king is pursuing, and

about to discharge an arrow against a warrior who is already falling wounded from his chariot, the horses of which are rearing and plunging. The monarch is protected from the arrows of the besieged by his shield-bearer, and above him hovers the emblem of the great god of Assyria. Behind him are two Assyrian charioteers contending with the enemy, one of whom is flying in his chariot before them, and looking back with his hands raised,

asking for quarter. Assyrian warriors and the headless bodies of the slain are placed over the line of chariots, to represent, in a kind of conventional perspective, the field of battle; wavy lines at the bottom of the bas-reliefs denote water, probably a river, on the

banks of which the battle was fought. The walls of the castle are defended by archers. Beneath them are Assyrians slaying the conquered. On the opposite side of the castle is a warrior of great distinction, probably the general of the Assyrian army, clothed in a complete shirt of mail made of iron scales inlaid with copper; and falling from

WARRIORS HUNTING THE LION.

his neck to his ankles. He is discharging an arrow against the besieged, and is protected by his shield-bearer. Above his head hovers an eagle. Behind him stands the chariot from which he has dismounted, and a guard of armed men closes the scene.

This series of bas-reliefs is also remarkable for the minuteness of the details, and for the illustrations it affords of many passages in the Bible. The ornaments of the various arms used by the Assyrians, of their armour, of the trappings of their horses and of their chariots, consisting of the heads of animals, probably in ivory and precious metals, of dyed and figured cloths, of tassels of many colours, and of bells, profusely attached to the harness (many of which have been discovered in the ruins), are especially to be observed. The embroidered trappings are described by Ezekiel as "the precious cloths for chariots" brought from Dedan (xxvii. 20).

Both the Jewish and Assyrian armies contained a large number of chariots. Solomon had no less than 1400, for the maintenance of which certain cities were especially appointed (2 Chron. i. 14). Isaiah prophesying of the invasion of Judea by the Assyrians, describes a scene very similar to that represented in the bas-reliefs. "The choicest valleys shall be full of chariots, and the horsemen shall set themselves in array against the gate" (xxii. 7).

The lower division of No. 12.—A singular bas-relief, which appears to represent a walled inclosure or castle, and the pavilion of the victorious king. The first is indicated by a circle of battlemented walls with equidistant towers. It is divided into four compart-
[redacted] occupied by figures either preparing for a banquet or
[redacted] a sheep, another appears to be baking
[redacted] stands bearing

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